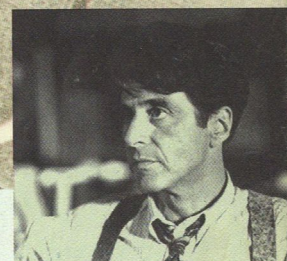
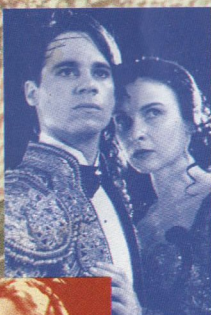
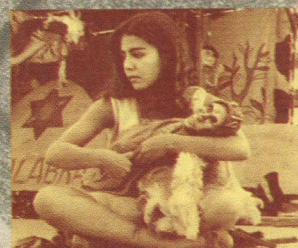
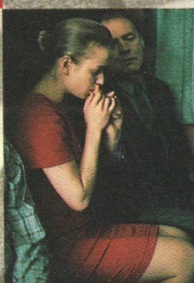




# 8<sup>TH</sup> BIRMINGHAM INTERNATIONAL FILM & TELEVISION FESTIVAL



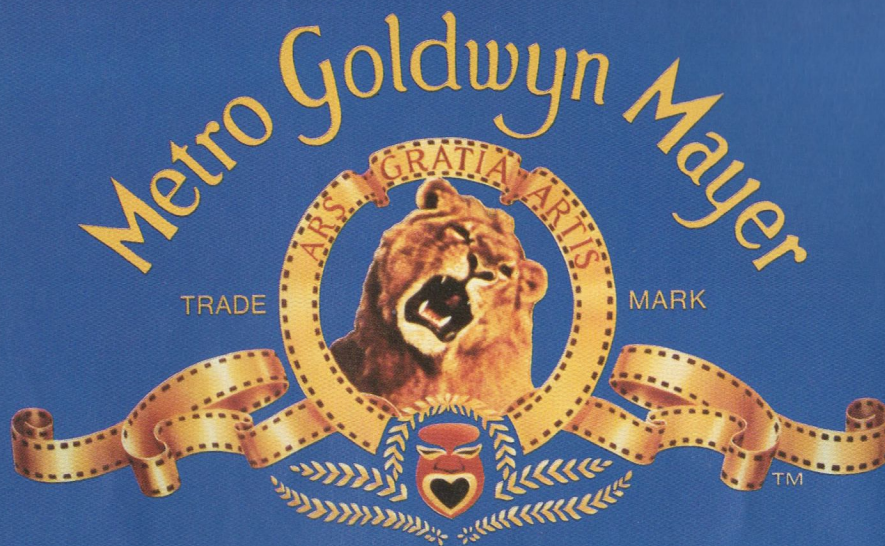
8<sup>TH</sup> – 17<sup>TH</sup> October 1992



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THE CITY OF Birmingham is delighted to welcome you to the 8th Birmingham Film and Television Festival, which will be taking place at many venues across the City from the 8th to 17th of October. The ten days of premieres, previews, special events and celebrity visits await you in the 1992 programme that the Festival team have put together with great panache.

For the city's cinemagoers and for visitors to the city the Festival is an acknowledged source of pleasure and stimulating experiences. To be able to see dozens of new movies is a great opportunity; to see them well in advance of a national release is a marvellous bonus and further proof of the dynamic role the City of Birmingham is playing in the UK's film industry.

The Committee which I chair is delighted with the artistic prestige brought to the City by its Festivals — Jazz, Readers' and Writers', and Film and Television. Long may they flourish and continue to bring new 'discoveries' into the lives of Birmingham people.

I wish the Festival every success for 1992.

*Renée Spector*

Councillor Renée Spector,  
 Chairman, Arts Culture Economy sub-committee.

*Roger Shannon*

Roger Shannon,  
 Festival Director

WELCOME





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## Young People's Film & Video Festival

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The annual Co-op Young People's Film and Video Festival staged earlier this year at the National Film Theatre in London brought together thousands of young people from throughout the UK, who've been actively engaged in the production of short films in a range of styles—animation, scratch, documentary and drama.

This year the Garage has teamed up with the Co-op to present the first ever

full regional screening of the work to take place in the Midlands.

As well as public screenings, there will be animation and scratch video workshops and an educational forum for local schools.

For more details about the festival please contact Andy Lee.

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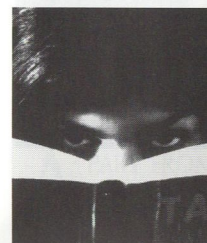
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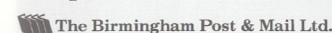
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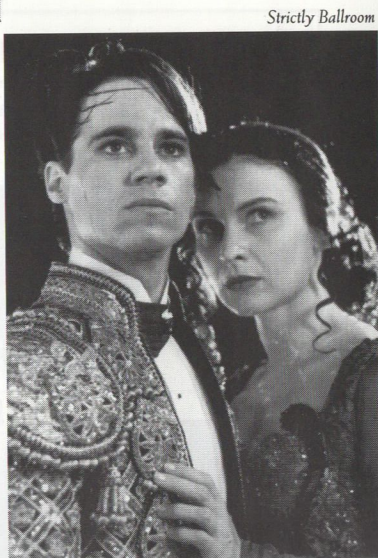




# International Cinema

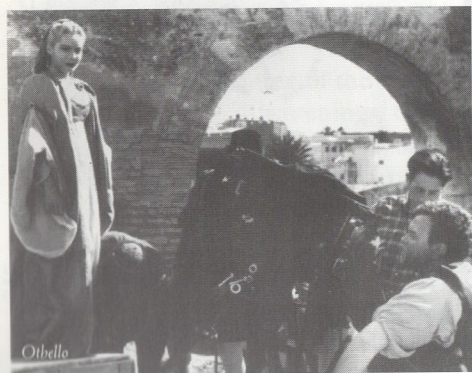
The films screened in this eighth Birmingham Film Festival have each been chosen because they represent the best of world cinema.

Glengarry Glen Ross



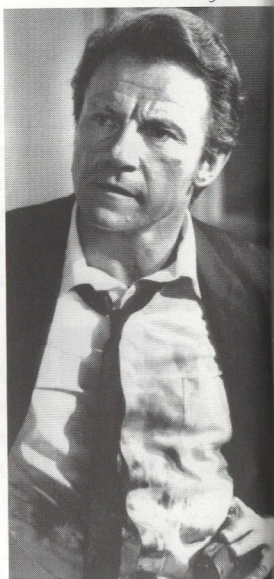
Strictly Ballroom

AT THE MGM we have an eclectic mix of Hollywood, classics, and festival circuit hits of 1992. The Australian film *Strictly Ballroom*, which opened the Edinburgh Film Festival after its triumph at Cannes, is a 'must see' movie, turning the world of ballroom dancing on its head, to leave audiences waltzing out of the cinema. *Glengarry Glen Ross*, from an award-winning David Mamet stage play, stars Al Pacino, Jack Lemmon and Jonathan Pryce. We are proud to



Othello

Reservoir Dogs



The Waterdance



screen two cinema classics with magnificently restored prints: *The Thief of Baghdad*, by Alexander Korda, and the long lost Orson Welles masterpiece *Othello*. In a lean year for the British film industry, we welcome the return of Neil Jordan, one of the most important directors of the eighties' British film renaissance, with *The Crying Game*.

A PART FROM new Hollywood releases we also have a programme of films from the American independents: low-budget films driven by commitment.

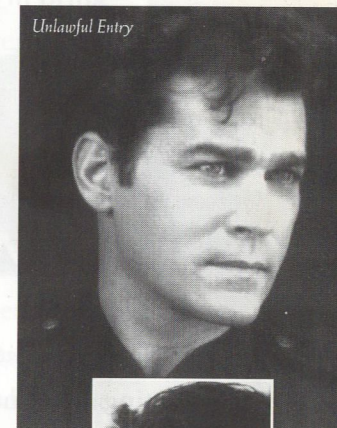
From first-time director Allison

Anders there is *Gas Food Lodging*, a triumphant portrayal of women's lives. Quentin Tarantino's debut film *Reservoir Dogs* has shocked and excited audiences and critics, and *The Waterdance* presents disability with humour and truthfulness. Hal Hartley's *Simple Men*, is American, but was brought to the screen by the British Zenith Productions, who have nurtured Hartley's talent.

Simple Men



Unlawful Entry



Gas Food Lodging



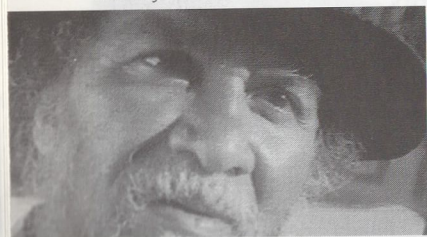
FROM EUROPE, there is the latest film by the Polish director Agnieszka Holland — *Olivier, Olivier*, fresh from competition at Venice; and a new Gerard Depardieu film, *My Father the Hero*. For the first time in the UK, we are showing *Golem* by Amos Gitai, and possibly for the only time on the cinema screen, the award winning *Utz*, in a retrospective of films developed with the assistance of the European Script Fund.

*SPOTSWOOD*, a witty comedy starring Anthony Hopkins, and *Crush*, an unsettling tale of lust, guilt and revenge, are two contrasting examples of

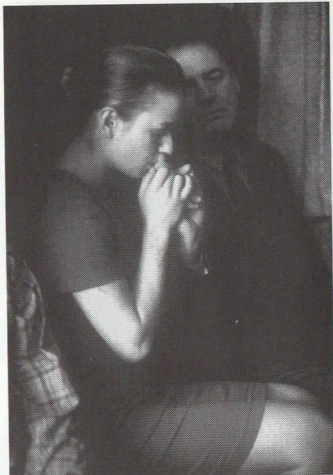
work from the Antipodes. It's not been a bumper year for UK films, but we do have the new film from Ian Sellar of *Venus Peter* fame — *Prague*, which is an excellent example of a successful European co-

production; *Immaculate Conception*, a *Film Four* production; and *Tickets for the Zoo*, a hardhitting account of young people fighting for survival in Edinburgh.

Discovery



Prague



Hoor on Fire



discuss new narratives from a continent that hosts diverse cultural traditions. In addition, we are presenting a season of films by women filmmakers from the Americas which are visually forceful and which relate the lives of strong women.

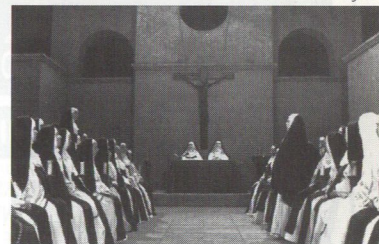
THESE FILMS *I, the Worst of All*, *Danzon*, *Daughters of the Dust*, and *Angel of Fire*, deserve to be widely seen, but because of the vagaries of exhibition networks, will have limited distribution. Why is it so difficult for films from outside Europe and the States to be shown in this country? The *Blacks on Screen* event will bring together the key figures in festi-

vals, programming and distribution to discuss this vital issue.

IRANIAN cinema has seen a post-revolutionary resurgence in recent years. Apart from a major retrospective at the National Film Theatre, this year also sees Iranian Cinema at the Toronto Film Festival. So we are delighted to bring to Birmingham a selection of these films including *The Runner*, an action packed historical drama *The Ship Angelica*, the visually and emotionally captivating *The Cyclist*, and *Hoor on Fire*, set in the wartorn marshlands of the Iran/Iraq border.

AMONGST other highlights *The Blue Eyes of Yonta* stands out. This will be the UK premiere for one of the most important African films of this year, screened in *Un Certain Regard* at Cannes.

*There is much more: this is your chance to make your own voyage of discovery...*



Angel of Fire



The Blue Eyes of Yonta



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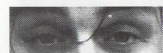
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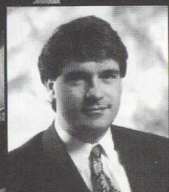


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For further information please contact Gordon Harris or  
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Wragge & Co is sponsoring the 1992 series of media Business Seminars during  
October - for further information please contact the Festival Office.

## ACKNOWLEDGEMENTS

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Peter Walsh, Pogus Caesar.

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**Editor:** Gill Henderson  
**Editorial Assistant:** Jonathan  
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**Contributors:** Pervaiz Khan,  
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Davies and attributed sources  
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**Design:** Lionart

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**Advisory Group:**  
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Pervaiz Khan, Colin Prescod,  
Krysia Rozanska

### Cinema Advisory Group:

Mike Davies, Susan Hayward,  
Eva Tarr, Peter Walsh, Gill  
Henderson, Pervaiz Khan,  
Roger Shannon.

### The Festival wishes to thank the following organisations and individuals:

Artificial Eye (Robert Beeson, Ellie Pole), Arts Council of Great Britain (Will Bell, Carla Mitchell, Gary Thomas),  
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(David Owen), Anup Singh, Cllr Renée Spector, Sunday Mercury (Peter Whitehouse), Maggie Swinfen, Pete  
Walsh, Evelyn Wilson, Wragge and Co (Gordon Harris), Zenith Productions (Scott Meek).

The Festival would also like to thank all Box Office, Front of House and Management at the Mac, Triangle,  
MGM.

We owe an enormous debt to our volunteers: thank you for giving your time and commitment.

## STAFF AND ACKNOWLEDGEMENTS



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## OPENING & CLOSING FILMS

Opening Film — Oct 8th MGM 8.30pm

### Othello

Orson Welles, Morocco 1952, 91 minutes

The Opening Film is  
sponsored by Central  
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13

IN 1952, after a four year struggle to complete his version of Shakespeare's *Othello*, Orson Welles showed the film at the Closing Night Gala of the Cannes Film Festival. It was co-winner of the Palme d'Or but after a limited run in New York the film disappeared into limbo.

The search for the lost masterpiece began in 1989, and the original negative

was eventually found in a warehouse in New Jersey.

Using modern techniques, including a digitised soundtrack, the film has been restored to its 91 minute director's cut. Starring Welles as *Othello*,



Suzanne Cloutier as Desdemona and Michael MacLiammoir as Iago, *Othello* was filmed in Mogador, Morocco and Italy with Welles financing the film as well as directing and adapting the play.

THE RESTORED print was screened to great acclaim at this year's Cannes festival and joins *Citizen Kane* and *The Magnificent Ambersons* in

the triumvirate of Welles' greatest films. We are delighted to present a special presentation of one of the most fascinating adaptations of Shakespeare to the screen.

Closing Film — Oct 17th MGM 8.30pm

### The Crying Game

Neil Jordan, UK 1992, 112 minutes

THE NEW film from Neil Jordan sees a return to the contemporary Northern Irish and London mise en scenes which made *Mona Lisa* and *Angel* so visually stunning. Not only the locations, but also the themes of love, loyalty, murder and seduction hark back to these earlier films, which were classics of the British film renaissance of the eighties.

JODY, (Forest Whitaker) a British soldier held hostage in South Armagh by the IRA, forms a rapport with Fergus (Stephen Rea) one of his captors. After Jody's death, Fergus goes on the run from his confederates and searches out in London the beautiful woman whose photograph Jody carried with him.



As the relationship between Dil, the woman, and Fergus develops, figures from both their pasts move in to threaten their happiness. The web of deception and intrigue tightens around them... JORDAN has said that the film is closer to *Mona Lisa* in its treatment of race and sexuality than any of his other work.

The cast includes some of

the best British and Irish talent on the screen: Miranda Richardson, Stephen Rea, Jim Broadbent, and there's a superbly evocative soundtrack which incorporates Percy Sledge, Mungo Jerry and the Pet Shop Boys plus the title song, the sixties classic *The Crying Game*.

## OPENING & CLOSING FILMS



As in previous years, we bring to you a unique calendar of discussions, seminars and events: with something for media industry professionals, students and all those with an interest in film and television. Information is given in date order.

## Television Weekend Conference:

### *The Future of Music on Television.*

In the year when the City of Birmingham celebrates its role as the 1992 City of Music, the Festival's annual television weekend appropriately turns the spotlight on *Music on Television* to consider the future of this immensely popular and durable genre. The archive of television includes in its vault: *6:5 Special, Ready, Steady, Go!, So It Goes, Look, Hear, Revolver, The Tube* etc, while *Top of the Pops* is still spared its dispatch to the archives. But with rumours of its imminent demise, how long before it is condemned to history and eclipsed by *The Chart Show* on ITV?

Concurrently with such changes, Channel 4 has recently searched out new options for music on television and commissioned half a dozen new pilots. In the wake of the successful *Tube*, Channel 4 offered viewers *Network 7, Big World Cafe, Club X, Friday Night at the Dome, The Word*: all responding to the rapidly changing alliance between the music and television industries and the specific needs of music and associated subcultures. Can music on television adapt fast enough to these changes? Is music still the most important option for young people or just one of the range on offer? Is a chart show valid when the best music isn't in the charts? How will the gulf between dance music and television be bridged? How will television respond to the increasing commercial popularity of classical music? Is a mix of music and comedy the route forward? What will Cable and Channel 5 bring on to the screens? Is music presented on television destined to be years behind the music industry?

The heads of music at ITV companies, BBC and Channel 4 will discuss these questions with programme editors, independent producers, recording company executives, musicians, viewers and fans. Sponsored by Sounds Like Birmingham, Channel 4, Central Broadcasting & TVG Ltd.

October 9th 7-9pm and 10th 10am-5pm,  
Central Independent Television

## Media Business Seminars

A success in the 1991 Festival was the series of Media Business Seminars sponsored by Wragge & Co solicitors. The series continues this year offering a Birmingham perspective on current media issues. These seminars in the heart of the business quarter are designed for the growing network of media enterprises in the city. Each seminar is led by guest speakers with a specialist knowledge of the topic.

The Media Business Seminars will take place in Wragge & Co's new offices at 55 Colmore Row in Birmingham city centre.

*The 1992 Media Business Seminars are:*

**Friday 9th October, 5.30pm:**

**An Introduction to the Documentary**, a MEDIA 95 programme to develop 'creative documentaries'.

Speakers include Louise Casey of the UK Media Desk and Alex Usbourne, documentary director.

**Tuesday 13th October, 5.30pm:**

**The Value of Rights for Independent Producers.**

Speakers include Gordon Harris of Wragge & Co.

**Friday 16th October, 5pm:**

**Drama Coproductions in Europe.** Speakers include Ben Gibson, Head of BFI Production.

Sponsored by Wragge & Co.

## Blacks on Screen:

### *The Current State of Black & Third World Films Distribution and Exhibition*

Is the vitality and energy of black and third world film-making reflected in British exhibition patterns? Are audiences resistant to 'foreign' films? How do films end up getting into distribution?

This discussion will examine the current state of black and third world film exhibition by bringing together key figures working in the industry: programmers, festival organisers, distributors and television commissioning editors.

Sunday 11th October - 4pm-7pm, MAC



Mai Zetterling

## Mai Zetterling in Conversation

Mai Zetterling, the star of countless films in her native Sweden, England and America visits the Festival to discuss her career in the movies with Derek Malcolm, Film Critic of *The Guardian*.

Mai Zetterling won international acclaim for her early screen performance in *Frenzy* (1944, written by Ingmar Bergman) and was invited to England in 1946 by Sir Michael Balcon to star in Basil Dearden's *Frieda* (1947). Subsequently she appeared in many other British and American productions, including *The Bad Lord Byron* (1949), *Knock on Wood* (1954), *Only Two Can Play* (1961), *The Main Attraction* (1962). In the early sixties she turned to directing and her short documentary *The War Game* won first prize at the 1963 Venice Film Festival. Other features included *Night Games* (1968), *The Girls* (1968), *Scrubbers* (1982), and *Amurosa* (1985).

Mai Zetterling is in conversation with Derek Malcolm at the MGM cinema. A showing of *Scrubbers* takes place on Saturday at 3pm at the Triangle cinema.

In association with *The Guardian*/BFI Europe.

Sunday 11th October - 7pm MGM

## "Cinema of Journeys" Forum Culture & Cinema Five Hundred Years After Columbus

Why is it that in a Europe which is both integrating and disintegrating at once, and in a USA riddled with fissures, yet still the hub of a monolithic global culture, Columbus's arrival in the Americas, five hundred years ago, is being used to symbolise the unity of the modern world?

Are the 'celebrations' as much a reconstruction of times present as a remembrance of times past?

What are the new cultural and cinematic narratives that have emerged/are emerging out of a continent that has become the meeting point for the most diverse cultural influences in the world?

These questions will form the basis for a discussion exploring myths past and present in the context of culture and cinema.

### Participants

**Norma Alarcon** - Cultural critic, Editor/Publisher Third Woman Press, Assoc. Prof. Chicano & Ethnic Studies, Berkeley University

**Roger Bartra** - Anthropologist, Sociologist, Editor of *La Jornada Semanal* — a weekly literary journal

**Jan Carew** Editorial board of *Race & Class*, Historian, Emeritus Prof. North Western University

**Stuart Hall** - Cultural critic, Broadcaster, Prof. of Sociology Open University

**Ella Shohat** - Cultural critic, Lecturer in Cultural Studies and Cinema - Central University of New York

Tickets: £8.00/£3.00 Advance booking is advisable - telephone the Festival Hotline or admin. numbers, given on page 54.

Monday 12th October - 10.30am-4.30pm,  
Central Library Theatre, Paradise Forum

## Royal Television Society

### Lecture:

### *Filming on Location? First Call the Screen Commission*

With the formation this year of the British Film Commission, producers in film and television may wonder what the benefits are for them. What does the BFC do, and how can the Regional Film Commissions help with productions in film, television



and commercials? Andrew Patrick, Chief Executive of the British Film Commission, is in conversation with Dorothy Hobson, Director of the Media Development Agency. The session is a joint event with the Royal Television Society Midland Centre.

**Monday October 12th - 7.15pm, Central TV Preview Theatre.**

## The Journeys of Indian Cinema:

### Workshops

Indian cinema receives its basic grammar from Hollywood; its music has travelled not only from the Middle-East and Russia, but also from Europe and America; its performative gesture and expression comes not only from ancient dance and theatrical practices, but also from Stanislavski and Bertolt Brecht.

Using Indian Cinema as a starting point, filmmaker Anup Singh will be running a two day cinema workshop. The aim will be to encourage writers, actors, directors to work positively with traditions from their own cultures — not as fetish or something congealed, but as forces that can create actual transformations in the social and artistic practise of filmmaking in Britain.

Film extracts of Ritwik Ghatak, Kumar Shahani and Guru Dutt, Isaac Julien and John Akomfrah.

As places are limited, early booking through the Festival office is advisable. Tickets: £15/£5.

In addition, the Museum and Art Gallery are presenting a four-week series of lectures on Indian Cinema, beginning with an introductory lecture by Anup Singh on Sunday 18th October. Ring Museum and Art Gallery for details.

**Tuesday 13th - Wednesday 14th October, Museum & Art Gallery**

## Not Made In Birmingham:

### Screen Writers across Borders

In association with the University of Birmingham's MA in Playwriting Studies, the Festival Writers' talk presents three Birmingham based writers in a discussion on the theme of writing for both screens: cinema and television. The discussion will be chaired by Michael Eaton, writer of *Fellow Traveller*.

The three writers are David Edgar whose latest work is *Buying a Landslide* is broadcast by BBC 2 in September this year, Anne Devlin, who has written

the screenplay for the new film version of *Wuthering Heights* (directed by Peter Kosminsky), and Hugh Stoddart, who has written the six hour serial drama *The Big Battalions* to be broadcast in November this year on Channel 4.

All three of these productions which will be discussed have been made for production companies and television stations outside of Birmingham. The writers will discuss their experiences of working in Birmingham and writing across geographical borders and across the border which joins cinema and television.

**Tuesday October 13th - 5.15pm**

Allardyce Nicoll Drama Studio, Muirhead Tower, University of Birmingham. Admission Free.

## Raymond Williams Memorial Lecture:

*Professor Stuart Hall will speak on Culture, Community, Nation.*

Raymond Williams (1912-1988), who described himself as a "Welsh European" was a novelist (*Border Country*, *Second Generation*, *The Volunteers*) and dramatist, founder of the New Left and later active in the Socialist Society; a lifelong commentator on culture, media the arts and contemporary affairs (*The Long Revolution*, *Culture and Society*, *Keywords*, *Communications*, *Towards the Year 2000*).

The Festival's tribute to the work, teaching and writing of Raymond Williams will this year feature Professor Stuart Hall. In previous years the lecture has been given by John McGrath (1988), Simon Frith (1989), Judith Williamson (1990) and Alan Fountain (1991).

The theme of Stuart Hall's talk will be *Culture, Community, Nation*. Stuart Hall is the Professor of Sociology at the Open University, an internationally renowned critic and author who also frequently appears on television. Stuart Hall was previously Director of the Centre for Contemporary Cultural Studies at the University of Birmingham.

The Raymond Williams Memorial Lecture is jointly sponsored by the Department of Cultural Studies, University of Birmingham, and the Department of Communications, University of Central England in Birmingham.

**Tuesday October 13th 7.30pm MAC Studio**



Anne Heywood

## Anne Heywood in Conversation

A very special guest of honour at the 1992 Birmingham International Film and Television Festival will be Birmingham-born Anne Heywood, whose internationally renowned film career encompasses 30 plus movies, and a host of celebrated actors and actresses (including Robert Mitchum, Fred Astaire, Claudia Cardinale and Gregory Peck).

The Festival is very pleased to welcome Anne back to her home city where she will attend a special presentation of *The Fox*, the 1968 screen version of D. H. Lawrence's short story for which Anne Heywood was nominated for a Golden Globe — Best Dramatic Actress. Anne Heywood will also attend the Festival Awards Evening to present the film prize at the event.

Snapped up by the Rank Organisation in the 1950s, Anne performed with the leading British actors of the period — Stanley Baker in *Violent Playground*, Dirk Bogarde in *Doctor at Large*, Jack Hawkins in *Checkpoint*. In this period she also collaborated with the creative talents of directors such as Ralph Thomas, Basil Dearden, Charles Crichton, and with such legendary producers as Betty Box, Sydney Box and Michael Relph.

The toast of the Italian film industry in the sixties, she was graced with numerous accolades and prizes, including the Premio David Di Donatello Award for her contribution to Italian cinema; she was also the recipient twice of the Maschero D'Argento Award for

the *Lady of Monza* and *Nuns of Sant' Archangelo*.

That decade also saw Anne Heywood in groundbreaking and provocative women's roles (*The Fox*, *I Want What I Want*, *Good Luck Miss Wyckoff*) exploring through film the newly emerging themes of sexual freedom and feminism, and paving the way for a new frankness in the cinema.

Anne Heywood will discuss her film career at the screening of *The Fox* — at the MGM cinema.

*This event is in association with the Sunday Mercury.*

**Tuesday 13th October - 8.30pm**

## Off the Record

With the support of Central Independent Television, and Technical and Vocational Education (TVE) the *Off the Record* series is an opportunity for sixth-formers to discuss the television industry with leading media professionals. Garry Rice, the presenter of Central's *First Night*, will be in conversation with Denise O'Donoghue, executive producer of *Have I Got News For You* and *Drop the Dead Donkey*. Phil Redmond, executive producer of *Brookside* who led a bid for the North West TV franchise; and Gary Newbon, sports presenter; Controller of Sport, Central Independent Television, and Deputy Head of ITV Sport.

*Off the Record* takes place at the Birmingham Repertory Theatre.

**Wednesday 14th October - 2.30pm:**

Denise O'Donoghue

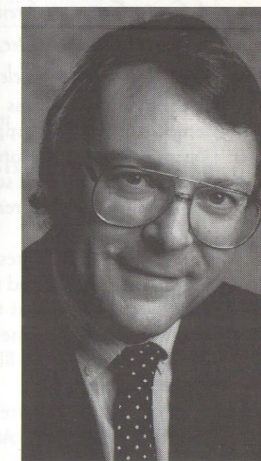
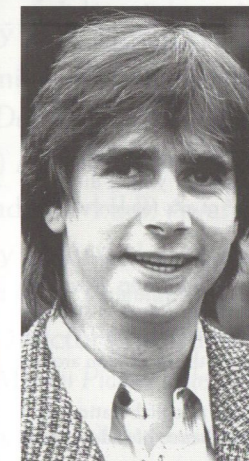
**Thursday 15th October - 2.30pm:**

Phil Redmond

**Friday 16th October - 2.30pm:**

Garry Newbon

*Left: Phil Redmond, right: Gary Newbon*





## Independent Producers'

## Forum:

*Small is Beautiful?*

Is "Warehousing" the solution for the independent production companies wishing to produce in the '90's? Collaboration with a larger production company or with an established company nominated by the broadcaster is producing new business and editorial relationships which, it is advised, will enable the smaller companies to survive the current commissioning trend. Broadcasters are commissioning more projects with the larger concerns, leaving the smaller companies with, at times, no option but to work with a bigger company if they are to produce at all.

The Forum will provide the region's independent producers with an invaluable discussion on the business and editorial strategies required to operate in this new environment- including production agreements, relationship with the broadcaster, and rights ownership.

The Independent Producers' Forum is sponsored by KPMG Peat Marwick and is presented with the assistance of PACT (the Producer's Alliance for Cinema and Television)

**Thursday October 15th - 10am-5pm, KPMG Peat Marwick**

## Opportunity Knocks



A Centre Focus conference in association with the AIM steering committee, — A User's Guide to New Directors Work on Television.

A conference to access and assess the creative challenges and realistic opportunities facing television journalists, new directors and producers in the 1990s, focusing on the new schemes for young directors spawned by the "new realism" of arts funders working with broadcasters.

Day one concentrates on the successes and limitations of this new strand from the directors viewpoint. Day two will open out the issues to look at the new players from Channel Five to Cable TV; the European context; the BBC and the discussion around Producers Choice.

Organised by Centre Focus in collaboration with Geoff Morris and the AIM (Alliance of Independent

Media) steering group with the support of Birmingham City Council.

**Tickets** - Organisations: £30.00; £17.50 per day; Individual: £15.00; £10.00 per day. Concessions: £5.00; £3.00 per day.

**For confirmation of dates, venue and times contact:** Colin Pearce (021 233 4061) or Nick Hunt (0533 621265)

**Provisional Date and Venue:**

**Wednesday 14th - Thursday 15th October, BBC Pebble Mill**

## Chat on Chat

A look at the development of chat and discussion shows on television. Hosted by the BBC and chaired by Rod NatKeild, Head of Network Television, BBC Pebble Mill.

**Friday 16th October - 7.30pm, BBC Pebble Mill.**

## First Cut Showcase

*First Cut* is a showcase for new film and television makers in the Midlands Region pioneered by Central Television with West and East Midlands Arts. A series of work selected from the scheme will be screened on Central during the Festival. The following films and videos which have been entered for the showcase will be shown at a special preview:

## West Midlands

*Television Made me what I am* Ian Murphy

*Ulster Theme Park* Helen Doherty

*Sent to Coventry* Alan Widgerden

*Sounds of the Underground* John Humphreys

*United We Gaze* Alison Richards, Gary Lisewski

*Nightwatch* Andy Harrison, Ian Stonehouse, Isiah Ferguson

## East Midlands

*Faces in the Clouds: the Gargoyalist's Dream* Andrew McKay

*Sandra and Elaine* Sarah King

*The First Cut is the Deepest* Frances Boyle

*Byron's Mine* Nick McCann

*The Footing* Meloni Poole

**Admission Free** - Collect ticket from MAC Box Office.

*In association with West Midlands Arts, East Midlands Arts and Central Independent Television.*

**Friday 16th October - 5-8pm, MAC cinema**

## European Script Fund:

*Writing for a new Europe*

The European Script Fund is the only one of the MEDIA 95 programme initiatives to be based in the UK (in London). As raising development finance for fiction projects is the most difficult stage of production for independent producers and writers, the European Script Fund provides seed money to European writers and producers in an attempt to redress the imbalance between indigenous production and the huge amount of imported material in European cinemas and on television. The Script Fund

is committed to the notion that, without encouraging indigenous European stories of interest to the European audience, our screens will continue to be overwhelmed by imported products and our national audio-visual industries will suffer.

A short season of European films developed with the support of Euroscript runs through our film programme. The season includes *Utz* (a UK premiere) *Golem* (UK premiere) *Toto the Hero* and *The Long Day Closes*. A Forum, *Writing for a New Europe* will discuss the Fund with participants past, present and future. *Sponsored by the European Arts Festival.*

**October 17th - 2.30pm, MAC Cinema**

FESTIVAL  
AWARDS EVENING

*Thursday October 15th 7.30pm*  
— International Convention Centre —

*At this special evening during the eighth Birmingham International Film and Television Festival, the following Awards will be presented:*

The Samuelson City Film Award

The Samuelson City Television Award

The City of Birmingham Award

*(sponsored by the Economic Development Department of Birmingham City Council)*

The What's On (Birmingham) Award for Best British Film

The Evening Mail Readers'/M.E.B. Award

The Century 21 Award

*(sponsored by Birmingham Cable Communications)*

The Bucks First Director's Award

*(sponsored by Bucks Motion Picture Labs)*

For information on tickets for this special occasion, please call the Festival Hotline: 021 766 5170



1 OCTOBER - 12 NOVEMBER 1992

## lee jaffe: the harder they come, the harder they fall.

An exhibition of installation, painting and sculpture  
by Californian artist/musician.

Developed in collaboration with Modern Museet,  
Stockholm, ICA Amsterdam, and the Museum of  
Modern Art, Dublin.

13, 14, 15 OCTOBER at 6.30pm  
**film festival at ikon:  
the outer limits**

Three evenings of screenings and discussions at  
Ikon Gallery to celebrate the Birmingham Film  
Festival. See brochure listings section for details.

58-72 John Bright Street, Birmingham, B1 1BN  
Tel. 021 643 0708, Fax. 021 643 2254

Opening hours  
11-6 Tuesday - Saturday  
11-8 Thursday  
(closed Monday)

A D M I S S I O N F R E E

IKON GALLERY

## Angel of Fire

Dana Rotberg

Mexico 1992, 90 minutes



Mexican cinema is undergoing a welcome renaissance, and one of the emerging talents is Dana Rotberg, one of two Mexican women directors whose work we are highlighting in the Festival. The film tells the tale of Alma, a thirteen-year old working as a trapeze artist and fire-eater in a rundown circus. An incestuous relationship develops with her father and she becomes pregnant. Expelled from the circus on her father's death, she and her baby are taken in by a troupe of travelling puppeteers led by Refugio, a woman who preaches the cult of Divine Alliance. At first Alma dedicates herself and her son to the cult, but the God of sacrifice and revenge ignores her pleas. Not only does she lose her faith, but she risks losing the baby for which she has sacrificed everything.

Visually, the film is stunning, and with a heartrending central performance by Evangeline Sosa as Alma, its portrayal of innocent suffering echoes Diego Rivera's murals, and Gabriel Garcia Marquez's stories, without merely aping them.

"I defy anyone to categorise *Angel of Fire*, which is why it makes the heart sing... Unforgettable like the beatific smile of Alma as she performs her act on the wire." — Nick Roddick

with

Lark

Spiro Kyriacou, UK 1994, 8 minutes

A frantic and surreal depiction of manipulation, conflict and revenge. The stuff of everyday relationships.

## As You Like It

Christine Edzard

UK 1992, 114 minutes



*As You Like It*, one of two adaptations of Shakespeare to film we are presenting, is from the director and team which created *Little Dorrit* and *The Fool*. Faithful to the original text, it transposes the action to modern London's Docklands, where the excess of City power-brokers is counterpointed by cardboard City dwellers of the "Forest of Arden". The banished duke lives with his followers in polythene tents, Audrey runs a mobile snack bar, and the lovesick Orlando spraypaints the name of his beloved Rosalind on the walls of derelict warehouses. The film features a formidable cast including Griff Rhys Jones, James Fox, Miriam Margolyes, Don Henderson, with Emma Croft and Andrew Tiernan — seen in the festival last year as Gaveston in *Edward II* — as the young lovers. The treatment will divide audiences between those who respond to the daring interpretation and contemporary relevance, and those who prefer their *Forests of Arden* as sylvan glades, but it will certainly reawaken all the debates around the staging of Shakespeare.

October 16<sup>TH</sup> 3.00pm TRIANGLE  
October 16<sup>TH</sup> 9.00pm MAC

October 9<sup>TH</sup> 8.30pm MGM



## BFI New Directors '92

UK 1992, 110 minutes



The Festival is pleased to present our annual programme of shorts made under the BFI's New Directors Scheme. Its aim is twofold: to produce a range of striking short films for audiences here and abroad, and to provide directors with a "calling card" for future projects.

## Between Two Worlds

Mark Nash; 27 minutes

Graham is in analysis with Dr Ludwig, a Czech psychoanalyst. Their relationship is powerful and intense and comes to an abrupt end one day.

## Capoeira Quickstep

Gillian Lacey and Roberto Mader; 26 minutes

The film is a fictional documentary about the way capoeira, a Brazilian dance to African music, is transformed when it reaches this island.

## Mad, Bad Mortal Beings

Ludmilla Andrews; 10 minutes

Cat is in emotional turmoil sparked off by the end of a relationship. An explosion of images arises in her mind as recovery's rituals begin.



## Public Enemy/Private Friends

Danny Thompson; 10 minutes

Three young bro's, The Young Disciples, are on a mission, the search for a missing Public Enemy ticket. Can Bro, "Prince of the Hustle" help them to find it?

## Rosebud

Cheryl Farthing; 14 minutes

Kay is increasingly fascinated by her lesbian neighbours: images of female sensuality begin to take over her erotic fantasies.

## Shakti

Sonali Fernando; 13 minutes

The story of an Asian woman living in a tower block who recycles rubbish to bring beauty into her world.

## The Blue Eyes of Yonta

Flora Gomez

Guinea-Bissau 1991, 100 minutes



In the shifting space of the city of Bissau — where the fear of dismissals and unemployment prowls — we meet Yonta, a young girl who silently loves a friend of her parents, a former hero of his country's struggle for independence. Vicente will never be aware of the passion he arouses and Yonta will never be aware of the feelings of a young man on the waterfront, Ze' — who sends her wild love letters, but anonymous ones.

"There is an Africa that weeps and an Africa that laughs. It seems to me that the image of the former eventually concealed the images of the latter. So much so that some European countries, and other ones outside Europe can only perceive Africa as a sad and static wilderness.

"Following the style of a tragic comedy, we witness all the little nothings—love, fear, desire, everything that is part of the life of an human being here or elsewhere. It is all about a beautiful girl who is in love with a sad man, who is unaware of that love while a rather shy boy dreams of her without her noticing it. There is nothing more trivial. In this story there is a fourth character, quite an unusual one, and one that gradually changes everything, the motion and the colour of the film: it is Bissau, the capital city of Guinea-Bissau, the city where I live, where I have always lived." — Flora Gomez

with

## Discovery

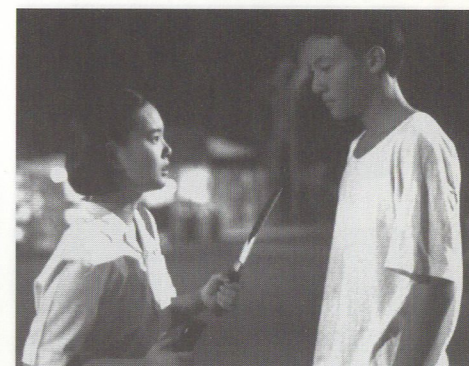
Zadoc Nava, UK 1992

A short, witty, ironic critique of the Columbus myth.

## A Brighter Summer Day

Edward Yang

Taiwan 1991, 185 minutes



"A Brighter Summer Day explores a previously uncharted moment in the modern history of Taiwan: the time in 1960 when the government was gripped by a communist-spy scare, the adults lost faith in the dream of returning to Mainland China, and the kids surrendered to the delights of soda fountains, teenage gang wars and Elvis Presley singles. Edward Yang's key to this elusive but haunting period is the story of a teenage boy destroyed by his love for a teenage girl.

"Xiao Si'r is a bit of a loner, unlike his best friends Cat and Airplane, he's not a member of the Little Park Gang. He doesn't sing or play music, and he spends too much time reading by torchlight in his boxed-in bunk bed. When he first meets Ming, he keeps his distance. He knows that she was the girlfriend of Honey, of the missing leader of the Little Park Gang. A lot of fears and tensions come to head one fateful night on Gulag Street.

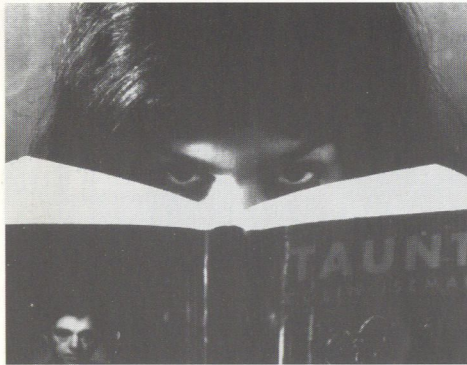
"Yang finds exactly the right balance between revelatory details and the broader picture, constructing a masterly panorama of a society in turbulent transition. This is lovingly hand-crafted independent film-making on an epic scale." — Tony Rayns



## Crush

Alison Maclean

New Zealand 1992, 97 minutes



Comparisons are odious, but inevitable: *Crush*, like *Sweetie* and *Proof*, is a first feature by a woman director from the Antipodes which unsettles and unnerves the viewer with the strangeness, power and complexity of its story and images. Set in the volcanic landscape of Rotorua in New Zealand, the central character is Angela, awkward adolescent daughter of a writer, who painfully discovers her sexuality and power through relationships with two women: Lane, a destructive American *femme fatale*, and Christine, left for dead when Lane crashes their car. Lane begins an affair with Angela's father; Angela nurses Christine towards recovery: when all four come together, the tensions under the surface are mirrored by the bubbling geysers and subterranean landscapes of the settings.

"I want the film to have the resonance and pull of a deep, dark, dream with unsettling shifts of tone from tension and foreboding to ironic humour. I see it as a passionate story that deals with strong and often conflicting emotions: love, hatred and guilt." — Alison Maclean.

with

## Revolver

Chester Dent, UK 1991, 12 minutes

In a lonely place/A man and a woman meet...

## The Cyclist

Mohsen Makhmalbaf

Iran, 1989, 75 minutes



The wife of an Afghan refugee Nassim (the cyclist) is suffering from a potentially fatal illness which needs expensive treatment. A local wheeler-dealer suggests that he try raising the money by arranging a one-week cycling marathon. The cycling soon becomes a popular spectacle which attracts an extraordinary cross section of spectators. These range from professional gamblers to street vendors, as well as tourists and a group of lepers brought on an outing(!). The marathon pedalling attracts the attention of the resident Consuls of the United States and the Soviet Union; the former tries to make use of the occasion to underline the intervention of the rival's government in Afghanistan, while the latter is doing the reverse.

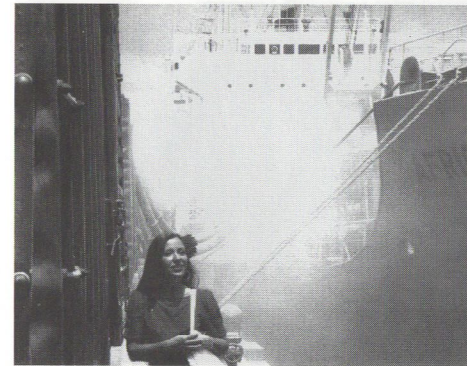
Director Makhmalbaf, who is in his thirties, is without doubt a world-class director. He was imprisoned for a number of years under the Shah, today he is recognised in Iran as not only film-maker but as a leading novelist.

"*The Cyclist* is the story of the get-and-spend-it-if-you-can market coming into being around us as well as that of the 'cyclists' who are trampled by it. I could say that the cyclist, in certain aspects, is not a particular person; he is rather a class, a society" — Mohsen Makhmalbaf

## Danzon

Maria Novaro

Mexico 1991, 104 minutes



One of the most passionately feminine and feminist film-makers working anywhere in the world today, Novaro's joyous study of one woman's search for love, sex and pleasure is also a rich journey through the seductions and sensualities of the music that stirs every Mexican heart. *Danzon* is a passionate traditional Caribbean musical and dance form that originated in Haiti, took Veracruz by storm by the end of the century, and still survives in faded dance halls throughout Mexico.

Julia is a 40 year-old telephone operator in Mexico City and single mother of a teenage daughter. She is also a *danzon* champion, escaping her tedious and claustrophobic life every night to dance to the pleasure and pain of the music with her partner Carmelo — until Carmelo, a cook on ocean freighters, disappears to the port of Veracruz. Julia embarks on an adventure to find him, encountering a world of prostitutes, sailors, and transvestites, and a very beautiful young tugboat captain with whom she has a passionate affair. Novaro's particular visual style — large tableaux filled with details of women working together — offers a meditative coherence that merges perfectly with the lush soundtrack. This is a colourful piece of cinematic genius guaranteed to make your pulse race and your feet move. — David McIntosh

with

## Little Hands

Tania Diez

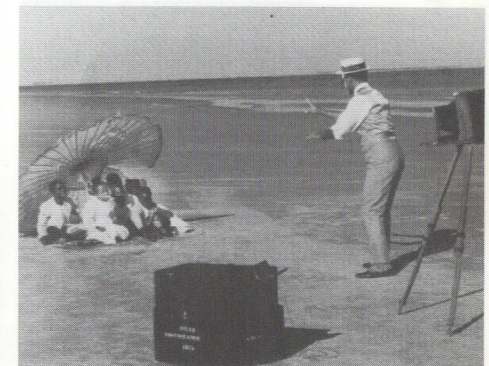
UK 1991, 10 minutes

A film which examines the illegal baby trade in Latin America.

## Daughters of the Dust

Julie Dash

US 1991, 113 minutes



The Sea Islands off South Carolina and Georgia were home early this century to all-black *Gullah* communities, descended from slaves. They retained close ties to the cultural practices of West Africa. Using a non-linear structure — which approximates to the rhythms used by African story-tellers — Julie Dash recreates a pivotal day in the life of an extended family, as they struggle to cope with a move to the urban North, a rape in the family, and dealing with the spirit world that surrounds them. Dash is descended from a *Gullah* family, and this film is the result of ten years' research into the culture of the islands.

"When images of African-American women are depicted on the screen by someone outside our culture, it is a projection of that film-maker's mind — not an expression of our reality. The films that I make are from a black attitude and from an African-American woman's reality. I make the kind of films that I've always wanted to see." — Julie Dash



## The Devil's Dream

Mary Ellen Davis

Canada 1992, 68 minutes



The title of this film, 'The Devil's Dream' originates from the traditional 'Dance of the 24 Devils'. The ancient dramatic dance is used to reveal an antagonism present throughout Latin America and the world. In this film it helps to shed a new light on the reality of life in Guatemala.

The film explores in depth this paradoxical Central American country. We discover the beauty of the landscapes, the people and their creative imagination but we also learn of contemporary living conditions, the spectre of violence and an overwhelming sense of the absurd.

In the folkloric dance, the Devils reveal a strong antagonism, both contemporary and mythological: they've declared war on humanity and have set out 'to capture all souls', whilst 'Death' heralds the end of humanity.

This society is split between 'native' and 'ladino', rich and poor, civil and military. The 'native' people pick cotton for two dollars a day and their children for half that amount. Those who dare to protest risk their lives.

With a combination of lyricism, realism and irony *The Devil's Dream* searches the soul of this country and its people. In this film, the people reveal their true stories.

Showing as part of Oxfam's "Festival For A Fairer World". Oxfam's Brazilian Project Partner Paulo Demeter, trade union worker, will be present for discussion afterwards.



## The Fox

Mark Rydell

USA 1968, 110 minutes



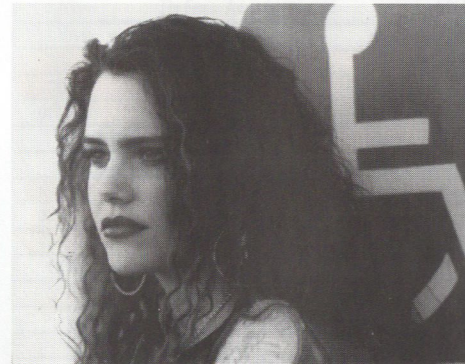
There are not many former Rank starlets who go on to appear in controversial adaptations of short stories by D.H. Lawrence, especially if there is an explicit lesbian theme. It's a tribute to Anne Heywood's diversity and range as an actress that she has chosen to go on to challenging and difficult roles like Ellen — who is torn between Jill (Sandy Dennis) and Paul (Keir Dullea) the "fox" of the title who interrupts their cosy menage in the woods. Critics of the time seemed confused that the straight romance develops with the woman who wears the trousers!

However their perplexity didn't prevent the film going on to win the Golden Globe Award for Best Picture and Heywood was nominated for Best Actress. The film was one of the first mainstream films along with *The Killing of Sister George* openly to represent a lesbian relationship, and whatever we may think about those portrayals now, they were groundbreaking twenty years ago. We are delighted that Anne Heywood will be present at the screening of *The Fox* to talk about the film and the other highlights of her career.

## Gas Food Lodging

Allison Anders

USA 1992, 102 minutes



Allison Anders' accomplished first feature is set in the desert landscape of New Mexico, where Nora (Brooke Adams) drudges as a waitress to support her two daughters in their trailer home. But this is no dreary account of the struggles of a single-parent family, rather a warm hearted and funny portrayal of adolescence and womanhood. The story unfolds through the eyes of Shade, a youngest daughter (played to perfection by Fairuza Balk) who daydreams her hours away in an empty cinema, watching her heroine in gloriously over-the-top Mexican melodramas. Shade desperately tries to find her errant father, and to provide a good man for her mother, but her matchmaking attempts are comically unsuccessful. Meanwhile, her elder sister, emotionally scarred by disastrous sexual experiences, finds some magic in her life when she forms a dreamlike relationship with a British geologist. Everything seems to go wrong when the geologist disappears and Shade finds her beloved is gay; but life, having played some cruel tricks, directs Shade to a better understanding of her own existence and that of her family.

The film is full of wonderful and strange characters in a setting dominated by the desert. As a portrayal of modern women and their dilemmas it towers above Hollywood versions. This is an unapologetic "women's film", and one of the best.

with

## Paradise Fishbar

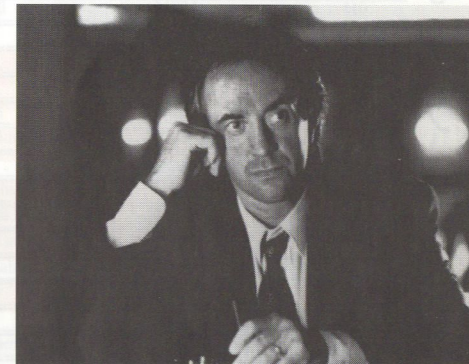
Tamsen Carter, UK 1992, 10 mins

Adolescent angst in a London fish bar...

## Glengarry Glen Ross

James Foley

US 1992, 100 minutes



*Glengarry Glen Ross* has been compared to Oliver Stone's *Wall Street*, but this correspondence does no justice to the subtlety and verbal ambiguity which have been the hallmark of David Mamet's playwriting and screenplays for over twenty years. Stone's film was a hard, blunt blow at the hubristic financial ambitions of eighties brokers; Mamet, although his sights are set on the same problem of an insatiable desire for money, tackles it with an awareness of the fear, ambiguities, and dilemmas which plague his real estate agents. Their problem is simple: only if they succeed, will they be given the good leads to clients that will lead to more likely and lucrative deals. But only by clinching such deals can they prove their success. Eventually one of them resorts to stealing the leads — a list of telephone numbers — and the film charts the discovery and prosecution of the crime. It shows the climate of desperation and fear in which the men move and breathe; but also the hopeless camaraderie that develops between them.

*Glengarry* comes with a fabulous pedigree and cast: it began its life at the London National Theatre, and was developed by Mamet for the screen. Jack Lemmon, Al Pacino, and Jonathan Pryce are among a strong list of stars taking leading roles in the film.

This screening is sponsored by  
Evershed Wells & Hind





# Festival Calendar

|         | Time         | Film /Event                              | Director/Speaker       | Venue                | Mins |
|---------|--------------|------------------------------------------|------------------------|----------------------|------|
| October |              |                                          |                        |                      |      |
| 8       | 12-2.30pm    | Videos — "No Time for Flowers"           | See Outer Limits       | Museum & Art Gallery |      |
|         | 8.30pm       | Opening Film: <i>Othello</i>             | Orson Welles           | MGM                  | 91   |
| October |              |                                          |                        |                      |      |
| 9       | 12pm-2pm     | Videos — "An Economy of Signs"           | See Outer Limits       | Museum & Art Gallery |      |
|         | 5.30-7.30pm  | Media Business Seminar 1                 | See Events Pages       | Wragge & Co.         |      |
|         | 6pm          | <i>The Hours and the Times + Short</i>   | Christopher Munch      | Triangle             | 90   |
|         | 6.30pm       | <i>BFI New Directors</i>                 | See Programme Pages    | MAC                  | 110  |
|         | 7-9pm        | Music on TV Weekend                      | See Events Pages       | Central TV           |      |
|         | 7pm          | <i>Black Arts Videos</i>                 | See Outer Limits       | MAC Hexagon          |      |
|         | 8.30pm       | <i>As You Like It</i>                    | Christine Edzard       | MGM                  | 114  |
|         | 8.30pm       | <i>The Blue Eyes of Yonta</i>            | Flora Gomez            | Triangle             | 100  |
|         | 9pm          | <i>Gas Food Lodging + Short</i>          | Allison Anders         | MAC                  | 112  |
|         | 9pm          | Radicals; WEAVE Programme 1              | See Outer Limits       | MAC Hexagon          | 97   |
|         | 11.15pm      | <i>Into the Night: Space All-Nighter</i> | See Programme Pages    | Triangle             |      |
| October |              |                                          |                        |                      |      |
| 10      | 10am-5pm     | Music on TV Weekend                      | See Events Pages       | Central TV           |      |
|         | 10.30-4.30pm | History and Cultural Imagery             | Conference             | Science Museum       |      |
|         | 2.30pm       | <i>The Message</i>                       | Moustapha Akkad        | MAC                  | 180  |
|         | 3pm          | <i>Scrubbers</i>                         | Mai Zetterling         | Triangle             | 93   |
|         | 6pm          | <i>Hoar on Fire</i>                      | Azizollah Hamid-Nezhad | Triangle             | 120  |
|         | 6.30pm       | <i>Olivier, Olivier</i>                  | Agnieszka Holland      | MAC                  | 105  |
|         | 8.30pm       | <i>Reservoir Dogs + Short</i>            | Quentin Tarantino      | Triangle             | 111  |
|         | 8.30pm       | <i>Strictly Ballroom</i>                 | Baz Luhrmann           | MGM                  | 94   |
|         | 9pm          | <i>Thunderheart + Short</i>              | Michael Apted          | MAC                  | 119  |
| October |              |                                          |                        |                      |      |
| 11      | 2.30pm       | <i>A Brighter Summer Day</i>             | Edward Yang            | Triangle             | 185  |
|         | 3.30pm       | <i>Homelands</i>                         | See Programme Pages    | MAC                  |      |
|         | 4pm-7pm      | <i>Blacks On Screen</i>                  | See Events pages       | MAC                  |      |
|         | 6pm          | <i>The Devil's Dream</i>                 | Mary Ellen Davis       | Triangle             | 68   |
|         | 6.30pm       | <i>I Was On Mars + Short</i>             | Dani Levy              | MAC                  | 96   |
|         | 7pm          | Mai Zetterling in Conversation           | with Derek Malcolm     | MGM                  |      |
|         | 8.30pm       | <i>The Runner</i>                        | Amir Naderi            | Triangle             | 94   |
|         | 9pm          | <i>I, the Worst of All</i>               | Maria Luisa Bemberg    | MAC                  | 105  |
| October |              |                                          |                        |                      |      |
| 12      | 10.30-4.30pm | "Cinema of Journeys" Forum               | See Events Pages       | Library Theatre      |      |
|         | 3pm          | <i>BFI New Directors</i>                 | See Programme Pages    | Triangle             | 110  |
|         | 3.30pm       | <i>Golem: The Ghost of Exile</i>         | Amos Gitai             | MAC                  | 91   |
|         | 6pm          | <i>The Party: Nature Morte + Short</i>   | Cynthia Beatt          | Triangle             | 90   |
|         | 6.30pm       | <i>Incident at Oglala</i>                | Michael Apted          | MAC                  | 89   |
|         | 7.15pm       | Royal Television Society Event           | Andrew Patrick         | Central TV           |      |
|         | 8.30pm       | <i>Crush + Short</i>                     | Alison Maclean         | Triangle             | 109  |
|         | 8.30pm       | <i>Unlawful Entry</i>                    | Jonathan Kaplan        | MGM                  | 111  |
|         | 9pm          | <i>Spotswood + Short</i>                 | Mark Joffe             | MAC                  | 97   |
| October |              |                                          |                        |                      |      |
| 13      | 10.30am      | Cinema Workshop                          | Anup Singh             | Museum & Art Gal     |      |
|         | 3pm          | <i>Spotswood + Short</i>                 | Mark Joffe             | Triangle             | 97   |
|         | 3.30pm       | <i>The Long Day Closes</i>               | Terence Davies         | MAC                  | 86   |
|         | 5.15pm       | Not Made in Birmingham                   | See Events Pages       | B'ham Uni            |      |
|         | 5.30pm       | Media Business Seminar 2                 | See Events Pages       | Wragge & Co.         |      |

# Festival Calendar

|  | Time     | Film /Event                              | Director/Speaker       | Venue            | Mins |
|--|----------|------------------------------------------|------------------------|------------------|------|
|  | 6pm      | <i>Reason, Argument and Story</i>        | Ritwik Ghatak          | Triangle         | 120  |
|  | 6-7.30pm | <i>Gender Visions</i>                    | See Outer Limits       | Ikon Gallery     |      |
|  | 6.30pm   | <i>Tickets for the Zoo</i>               | Brian Crumlish         | MAC              | 90   |
|  | 7.30pm   | Raymond Williams Lecture                 | Prof. Stuart Hall      | MAC Studio       |      |
|  | 8.30pm   | <i>The Fox + Anne Heywood</i>            | Mark Rydell            | MGM              | 110  |
|  | 8.30pm   | <i>Swoon + Short</i>                     | Tom Kalin              | Triangle         | 103  |
|  | 9pm      | <i>Daughters of the Dust</i>             | Julie Dash             | MAC              | 113  |
|  |          |                                          |                        |                  |      |
|  | 10.30am  | Cinema Workshop                          | Anup Singh             | Museum & Art Gal |      |
|  | 2.30pm   | <i>Off The Record</i>                    | Denise O'Donoghue      | B'ham Rep        |      |
|  | 3pm      | <i>Daughters of the Dust</i>             | Julie Dash             | Triangle         | 113  |
|  | 3.30pm   | <i>Tickets for the Zoo</i>               | Brian Crumlish         | MAC              | 90   |
|  | 6pm      | <i>The Cyclist</i>                       | Mohsen Makhmalbaf      | Triangle         | 75   |
|  | 6-7.30pm | Queer Video                              | See Outer Limits       | Ikon Gallery     |      |
|  | 6.30pm   | <i>The Land</i>                          | Youssef Chahine        | MAC              | 120  |
|  | 8.30pm   | <i>Glengarry Glen Ross</i>               | James Foley            | MGM              | 100  |
|  | 8.30pm   | <i>Prague + Short</i>                    | Ian Sellar             | Triangle         | 102  |
|  | 9pm      | <i>Danzon + Short</i>                    | Maria Novaro           | MAC              | 114  |
|  |          |                                          |                        |                  |      |
|  | 11am     | Independent Producers' Forum             | See Events Pages       | KPMG             |      |
|  | 2.30pm   | <i>Off The Record</i>                    | Phil Redmond           | B'ham Rep        |      |
|  | 3pm      | <i>The Land</i>                          | Youssef Chahine        | Triangle         | 120  |
|  | 3.30pm   | <i>Toto the Hero</i>                     | Jaco Van Dormael       | MAC              | 90   |
|  | 6pm      | <i>This Boy's Story + Short</i>          | John Roberts           | Triangle         | 90   |
|  | 6.30pm   | <i>Privilege + Short</i>                 | Yvonne Rainer          | MAC              | 113  |
|  | 6.30-8pm | Beyond the Screens                       | Sadie Plant            | Ikon Gallery     |      |
|  | 8.30pm   | <i>Simple Men + Short</i>                | Hal Hartley            | Triangle         | 105  |
|  | 8.30pm   | <i>Thief of Baghdad</i>                  | Alexander Korda        | MGM              | 106  |
|  | 9pm      | <i>The Waterdance + Short</i>            | Neal Jimenez & Michael |                  |      |
|  |          |                                          |                        |                  |      |
|  | 2.30pm   | <i>Off The Record</i>                    | Gary Newbon            | B'ham Rep        |      |
|  | 3pm      | <i>Angel of Fire + Short</i>             | Dana Rotberg           | Triangle         | 98   |
|  | 5pm-8pm  | First Cut Showcase                       | See Events Pages       | MAC              |      |
|  | 5.00-7pm | Media Business Seminar 3                 | See Events Pages       | Wragge & Co.     |      |
|  | 6pm      | <i>The Ship Angelica</i>                 | Mohammad Reza          |                  |      |
|  |          |                                          | Bozorgnia              | Triangle         | 110  |
|  | 6.30-9pm | Video Track                              | See Outer Limits       | Ikon Gallery     |      |
|  | 7.30pm   | Chat Show Event                          | BBC                    | BBC Pebble Mill  |      |
|  | 8.30pm   | <i>Sweet Emma, Dear Bobe + Short</i>     | Istvan Szabo           | Triangle         | 90   |
|  | 9pm      | <i>Angel of Fire + Short</i>             | Dana Rotberg           | MAC              | 98   |
|  | 9pm      | Radicals; WEAVE programme 2              | See Outer Limits       | MAC Hexagon      | 82   |
|  | 11.15pm  | <i>Straight out of Brooklyn + Shorts</i> | Matty Rich             | Triangle         | 117  |
|  |          |                                          |                        |                  |      |
|  | 10am     | Native Americans on Film                 | Ken Page               | Library Theatre  |      |
|  | 2.30pm   | Euroscript Seminar                       | See Events Pages       | MAC              |      |
|  | 3pm      | <i>Utz + Short</i>                       | George Sluizer         | Triangle         | 95   |
|  | 6pm      | <i>Your Beating Heart + Short</i>        | François Dupéron       | Triangle         | 103  |
|  | 6.30pm   | <i>Utz + Short</i>                       | George Sluizer         | MAC              | 95   |
|  | 8.30pm   | Closing Film: <i>The Crying Game</i>     | Neil Jordan            | MGM              | 112  |
|  | 8.30pm   | <i>Immaculate Conception</i>             | Jamil Dehlavi          | Triangle         | 120  |
|  | 9pm      | <i>My Father the Hero</i>                | Gerard Lauzier         | MAC              | 103  |



## Golem: The Ghost of Exile

Amos Gitai

France 1991, 91 minutes



Four films by Israeli director Gitai were screened in this year's Forum of Young Cinema at Berlin. *Golem*, like many of his other films, takes a biblical theme and relates it to contemporary Israeli politics. Starring Hanna Schygulla, Mireille Perrier and directors Sam Fuller and Bernardo Bertolucci, the film is a modern version of the biblical story of Ruth, elements of the cabalistic Golem myth are also incorporated. The Golem guides a group of Jewish refugees into the safety of foreign lands. Those who survive are caught in the limbo of exile, belonging neither here nor there. Gitai's films have inevitably aroused much controversy in their uncompromising portrayal of Israeli society and are rarely seen in Britain, so we are delighted to present this film as part of our survey of the work developed through the European Script Fund.

## Homelands

Three short films which in very different ways touch upon the theme of homelands.



### Third Woman

Mitra Tabrizian UK 1991, 20 minutes

Soon after the Iranian revolution, an Iranian woman in London is asked to undertake a mission by an anti-government faction which leads her to reassess her past and present.

### Homage by Assassination

Elia Suleiman USA 1991, 20mins

A meditation on the Gulf War. A Palestinian living in New York watches the war on television. As missiles hurtle through the skies he tries to get through to his family in Nazareth on the phone.

### Cairo ... as told by

Youssef Chabine Egypt 1991, 30 minutes

A drama/documentary portrait of Cairo in which a voiceover mixes with snatches of radio sounds and music. We are taken far beyond the tourist vision to a city teeming with human energy and social contradictions.

## Hoor on Fire

Azizollah Hamid-Nezhad

Iran 1991, 120 minutes



During the Iran-Iraq war an old man arranges to meet his son, a soldier, behind the front lines. The son fails to show, so the father boards a boat with a young man, and sets out to the the Hoor battlefield in search of his son. The battlefield is a disorientating wilderness of marshland covered in tall reeds, where speedy light gunboats glide eerily through the shallow water. *Hoor on Fire* is a powerful reworking of the theme of two peoples struggle to be reunited against all the odds; at the same it gives a vivid insight into contemporary warfare, in a highly unusual setting.

"Powered by (cinematographer) Zohsen Zolanvar's extraordinarily fluid images, *Hoor on Fire* has a palpable atmosphere of tension and suspense" — Deac Roussel, National Film Theatre.

## The Hours and the Times

Christopher Munch

US 1991, 60 minutes. b/w



"Spring 1963: the Beatles are on the verge of becoming a world-wide sensation and are about to change the course of popular music. Brian Epstein, their urbane, brilliant manager takes the young John Lennon for a four-day break in Barcelona after a winter of exhausting but exhilarating touring.

"Building upon the bare bones of these historical facts, the young American director Christopher Munch has created a speculative fiction observed with delicacy and absorbing authenticity. Epstein, entranced by Lennon, is suffering an unrequited love and struggling to get the young Beatle into bed. Lennon is friendly, provocative and offhand. Eliciting marvellous performances from his two young English actors — Ian Hart captures the quirky charm of Lennon perfectly and David Angus's Epstein is both suave and troubled — Munch tenderly and humorously captures their troubled relationship.

"*The Hours and the Times* has received enormous critical praise in the States where it has been acclaimed in *The Village Voice* as one of the best independent films for years, admired for its script, performances and ability to convey an atmosphere charged with erotic tension. It received the Special Jury Prize at the last Sundance Film Festival, and the Wolfgang Staudte Prize at the Berlin Film Festival." — ICA Projects

with

### The Chanter

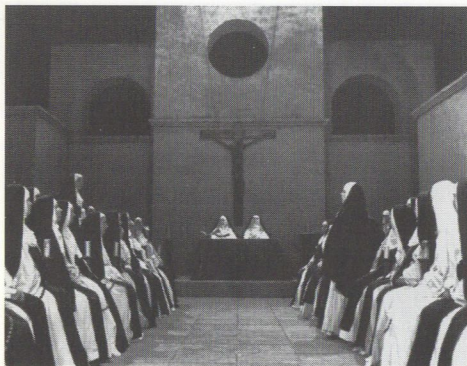
Jon Love, UK 1991, 30 minutes

Good luck is not just a matter of being in the right place at the right time — it's knowing that you're there.



## I, The Worst of All

Maria Luisa Bemberg  
Argentina 1990, 105 minutes



Maria Luisa Bemberg only started making films when she was in her late forties. Her films are passionate accounts of the lives of strong women in Latin America who flout the conventions and restrictions of their times. *I, The Worst of All* is based upon the life of the great 17th-century Mexican poet, Sister Juana Ines de la Cruz, a woman of great learning who was renowned throughout the Spanish speaking world. Taking the veil was the only way she could continue to write and pursue her quest for knowledge. But the forces of the Inquisition closed in upon her, and even the protection of the Vice-Reine of Mexico with whom she developed a close and erotically charged friendship, could not guarantee her safety.

The film features another amazing performance by Assumpta Serna, the femme fatale in Almodovar's *Matador*, and co-stars Dominique Sanda. Like Bemberg's *Camilla*, nominated for the Best Foreign Film Oscar, it is voluptuously photographed and emotionally and visually ravishing. Bemberg is one of the few directors able to bring intelligence as well as passion to historical dramas; this film is unmissable.

## I Was On Mars

Dani Levy  
Germany/Switzerland 1991, 86 minutes



Silva does just the thing every Pole dreams of doing: she leaves her village to intoxicate herself with the glamour and luxury of the West. She arrives in New York City with her large suitcase, but not a whisper of English to help her seek out the city's delights. In the days that follow, the handful of dollars that she has disappear through her fingers. Alio, a charming swindler, takes the rest.

Finding herself living and scavenging on the wrong side of the dollar, Silva manages to be shockingly carefree about the bad luck she attracts on every side. But she has it in for Alio, whom she follows, confronts and harrows, only to find she has the wrong man.

In this unusual film, which views the hopes and fears of Eastern Europe with a comic and sensitive eye, the planet New York plays a decisive role, shown in scintillating colours: promising everything, guaranteeing nothing.

with

## By Miracles and Wonders and Signs

Allison Barton, UK 1991, 10 minutes

A dispassionate and careful short which records the bizarre life and views of Anthony Pike — founder of a Church which preaches the twin gospels of Christ and UFOlogy; and of Alternative Dentistry, which advocates the use of superglue to protect your teeth.

## Immaculate Conception

Jamil Dehlavi  
UK, Pakistan 1992, 120 minutes



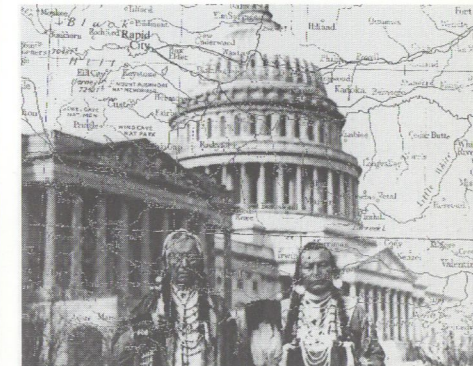
Imagine a country where third world poverty exists alongside the opulent lifestyles of the upper classes, where the cost of a book published in the West could feed a family for a week, where people dream of getting visas for the United States.

This is the Pakistan that lies beyond the sanitised compound of the ultra modern house inhabited by Alastair (James Wilby), a British conservationist and Hannah (Melissa Leo) his Jewish American wife. *Immaculate Conception* deals with the world in which they find themselves astray. The couple are desperate to have a child. When conventional methods fail, they resort to visiting the fertility shrine of Gulab Shah in Karachi, run by eunuchs, lead by Shahbzada (Zia Mohyeddin). Before they can receive the blessings of the shrine they have to convert to Islam and promise to return with the child. What follows is a catalogue of misunderstandings and confusion. Hannah's father is a senator, news of her conversion in the U.S. media causes a diplomatic incident. The tension mounts and the couples cosy existence begins to unravel.

Be it in the bed chamber scene, or while he preides over a ceremony, Zia Mohyeddin's performance is arguably the *tour de force* of the film.

## Incident at Oglala

Michael Apted  
US 1991, 89 minutes



In 1975 Leonard Peltier was wrongfully imprisoned for the killing of two FBI agents at Wounded Knee in South Dakota. *Incident at Oglala* recreates the violent protest on the Pine Ridge Indian reservation that led to the agents' death. The film shows how, despite a body of evidence in his favour, Peltier remained in jail. Its mixture of archive footage, contemporary interviews and reconstruction reveals damning evidence of the Government's incompetent investigation. Amnesty International declared Leonard Peltier a political prisoner of the US.

"I have this awful feeling that most people's knowledge of Native Americans stopped with *Dances With Wolves*. That was a fine film, but I think most people looked at it thinking 'What an ugly period in American history. thank God it's over'. In fact, the story goes on" — Michael Apted.

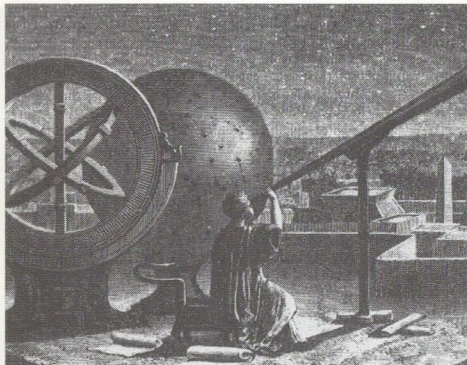
Recently, after a hard fought campaign to clear him, Leonard Peltier was released.



## Into the Night

Space Films All Nighter

11.15 pm to 6 am



Humans have always been fascinated by the cosmos, and more recently with the possibilities of space travel. In April 1961 Soviet cosmonaut Yuri Gagarin was the first person in space; in 1962 he was followed by US astronaut John Glen. Film-makers have had a love affair with space from the early days of cinema.

### Trip To The Moon

George Melies

France 1902, 6 minutes

A short imaginative film from cinema pioneer Melies.

### The Day The Earth Stood Still

Robert Wise

USA 1951, 92 minutes

A classic science fiction fable, its ambitious storyline conveying a pacifist message that is surprising, considering the cold war sub-texts of other sci-fi films of the time. A flying saucer lands in Washington DC, and the humanoid alien which emerges is immediately shot and wounded by nervous state troopers. He recovers to deliver a sober warning.



### 2001: A Space Odyssey

Stanley Kubrick

UK 1968, 141 minutes

A science fiction film more concerned with ideas than pyrotechnics. A visually exhilarating film, which was initially slow to catch on with audiences but came to be regarded as a classic.

### The Right Stuff

Phillip Kaufman

USA 1983, 193 minutes

From the opening shots it is clear that we have the nearest to the modern equivalent to a Western: men going skyward, leaving the tawdry world behind them. Kaufman, who went on to direct *The Unbearable Lightness of Being*, uses Chuck Yeager a supersonic test pilot of the 1940's as a counterpoint to the training and eventual missions of the seven astronauts chosen for America's first space programme.

## The Land

Youssef Chahine

Egypt 1969, 120 minutes



Inspired by a novel that is well known throughout the Arab world, *The Land* is set in the early part of this century in rural Egypt. A young boy returns from being away at school, his sweetheart who is a few years older than him is now a beautiful young woman. The village he left is apparently unchanged, but we soon discover that all is not the same. The village's existence is threatened by the local feudal lord who decides to use his influence in Cairo to divert some irrigation canals in his favour. Chahine introduces us to the hopes and dreams of a variety of characters young and old. When the villagers get over their disbelief at what is happening to their village they begin to mobilise.

Chahine, considered the founder of contemporary Arab cinema, creates a sinuous film, that is supple and never obscure or confusing, full of rich character. Its theme of dispossession and double dealing has universal resonance. The closing images will leave you sitting on the edge of your seat.

## The Long Day Closes

Terence Davies

UK 1992, 86 minutes



When Terence Davies was a child growing up in Liverpool, eight cinemas were within walking distance of his home, and this moving autobiography is created from an intensely cinematic perspective. But *The Long Day Closes* is not another postmodern gaze at the cinematic navel. On the contrary, it very much represents the awakening of pleasure and emotion in a Liverpool childhood, achieved through immaculate, vibrant camerawork, that moves from visually sumptuous and placid *tableaux vivants* to tight subplots of crisis, fear and horror. The backdrop is a sacred trinity of terraced street (constructed with expensive skill by Christopher Hobbs), picture palace and Catholic church, all of which are granted moments of great cinematic beauty, integrated with a rich soundtrack. The film proceeds at exactly its own pace, and inclines far more towards scene over plot than even the award-winning *Distant Voices, Still Lives* that Davies made in '88; so audiences should be ready for a reflective picture centred on a splendid, guileless and innocent performance by the newcomer Leigh McCormack (Bud), aged thirteen.

This screening is part of our focus on films developed through the European Script Fund.

Oct 9th 11.15pm TRIANGLE

October 11<sup>th</sup> 11.15pm TRIANGLE

October 14<sup>th</sup> 6.30pm MAC  
October 15<sup>th</sup> 3.00pm TRIANGLE

October 13<sup>th</sup> 3.30pm MAC



## The Message

Moustapha Akkad

Kuwait, Morocco, Libya 1976, 180 mins



*The Message* follows the life of the Prophet Muhammad from his first revelations in 610, at the age of forty, to his death in 632, in a style which rivals Hollywood Biblical epics. A central device of the film is that the Prophet does not appear on screen: when the other characters speak to him they address the camera. The film highlights the links between Islam, Judaism and Christianity. More importantly it provides an unique insight into the social and political context out of which Islam emerged and went on eventually to reshape. Anthony Quinn gives a powerful performance as Hamza, the Prophet's uncle, and Irene Papas as the vengeful Hind is excellent.

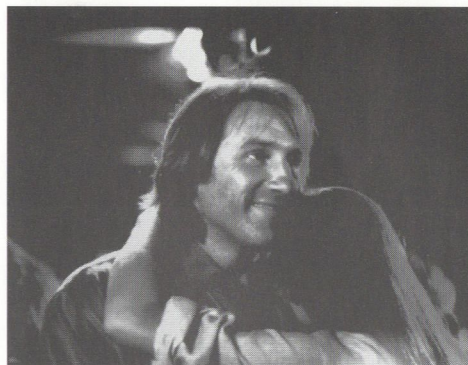
A US television report on Muslims stimulated Los Angeles based, Syrian born, director Moustapha Akkad to make the film. "I decided then and there that a motion picture on the life of the Prophet would be worthwhile to inform the Western world about Islam". The script was approved by scholars from the Al Azhar University in Cairo.

Cinematographer Jack Hildyard had been David Lean's original choice for *Lawrence of Arabia*. From the film's opening pre-credit scene of three horsemen speeding across the desert to spread the words of the Prophet to Istanbul, Alexandria and Persia, to the two vast battle sequences, the imagery is striking.

## My Father the Hero

Gerard Lauzier

France 1991, 103 minutes



"Gerard Lauzier's comedy stars Europe's biggest star, Gerard Depardieu, as André, a divorced graphic designer in his forties whose life revolves around work, with little time for keeping his fourteen year old daughter Veronique happy. Veronique adores her father but fourteen (and a half) is a difficult age... At New Year, Andre takes her to Mauritius for a surprise holiday in the sun. For him, it's a chance to get to know his daughter better but she starts acting strangely and revealing a temper. Irritated he begins to spy on Veronique until the reason for her behaviour becomes clear...

"Built around the famous generation gap, *My Father the Hero* is a tender and cruel comedy which modernises an eternal theme. A delightful movie." — *Cambridge Film Festival*

## Olivier, Olivier

Agnieszka Holland

France 1992, 105 minutes



From the director of *Europa, Europa*, a new film shot in France last year. Eight year-old Olivier is brought up in a provincial French family as his mother's favourite, but subject to the spiteful teasing of an older sister. One day he goes out on an errand and never returns. Elizabeth, his mother, refuses to accept his death, but the strain destroys her marriage and the father departs for a new life abroad. Years later, Elizabeth is contacted by the inspector originally assigned to the case. In Paris he has arrested a young delinquent whom he believes to be her long lost son.

Agnieszka Holland has been described as one of the Polish "big four" with Andrzej Wajda, Krzysztof Kieslowski and Krzysztof Zanussi. Based in Paris since the declaration of martial law in 1981, she is currently working on a new version of the children's classic novel *The Secret Garden* in Britain. *Olivier, Olivier*, a psychological drama was screened at the Venice Film Festival in September.

## The Party; Nature Morte

Cynthia Beatt

Germany 1991, 89 minutes



*The Party* charts the disintegration of a relationship between a man and a woman: they throw a party in their fashionable Berlin loft, and the woman (Tilda Swinton) is attracted to a guest, whilst around them the other guests indulge in philosophic musings, idle gossip, outrageous flirtation. Beatt's film knowingly walks the tightrope over a pit of pretentiousness, but every time she seems about to fall she undercuts the characters and situations with ruthless precision.

'At the centre of everything is the ever more astounding Tilda Swinton, wild and compelling in her jagged hatred, and exquisite in her beauty. Elfi Mikesch's sinuously moving camera glides by, capturing everyone in luminous black and white, and precise tones of grey. The film is not as bleak in execution as the scenario might indicate, for the strength of imagination, the depth of compassion and understanding and the interludes of music and poetry all bring a rare beauty to this worldly little film" — *Kay Armatage, Berlin*

## Eerie

Sandra Labire, UK 1992, 1 minute

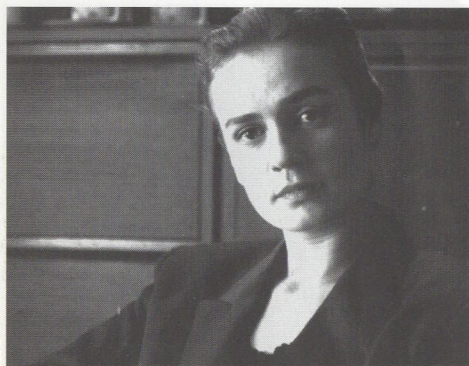
A German Expressionist flight of lesbian fantasy in a cable car high on Mount Pilatus.



## Prague

Ian Sellar

UK/France 1992, 88 minutes



*Prague* grew from the instant when Scottish director Ian Sellar stuck a pin in the middle of a map of Europe, and decided to set his next film in the continent's central city. After a rough train journey and exploration there, he fashioned the script from his own perceptions and experiences: in it, Alexander Novak, a man in his early twenties, travels to Prague in search of missing footage to be found in a Czech film archive. Nothing goes according to plan: he nearly drowns rescuing a dog, becomes romantically involved with a Czech woman, Elena, and then entangled in her own relationship with the director of the film archive. His journey becomes one of discovery; not of only his own emotions, but also the past of his forbears and that of Europe itself.

Sellars' film is a model of the new European coproduction, being Anglo-French (Claudie Ossard, producer of *Delicatessen*, and Darius Khondji, its photographer, both worked together again on *Prague*), filmed entirely in Prague, and having Sandrine Bonnaire and Bruno Ganz play the main roles. The film's brooding tone probes the mingle and clash of new hopes and intentions at the heart of Europe.

with

## The Birthday

Piers Jackson, UK 1991, 14 minutes

It is grandmother's birthday, but her daughter does not want to know. Her granddaughter, however, views the day in an entirely different light.

## Privilege

Yvonne Rainer

US 1990, 103 minutes



How do you make a genuinely witty and subversive film about the menopause? Denied as a subject by virtually everyone, Rainer breaches the silence and creates a risk-taking and intelligent work about sexual identity, race, gender and class. *Privilege* is set in motion by clips from an old black and white educational film, facts and data on a computer screen and a melange of characters with varied, provocative and often contrasting political positions. The thread which holds the diverse elements together is an interview with Jenny, white and middle-aged, by African-American Yvonne, who is making a documentary about the menopause. Jenny's candid and revealing observations are punctuated by a "hot flashback" revealing an experience she has kept secret for 25 years.

"Without a doubt the most entertaining and accessible film made to date by the best known and most respected avant-garde filmmaker working in New York". — Jonathan Rosenbaum

with

## Shiftwork

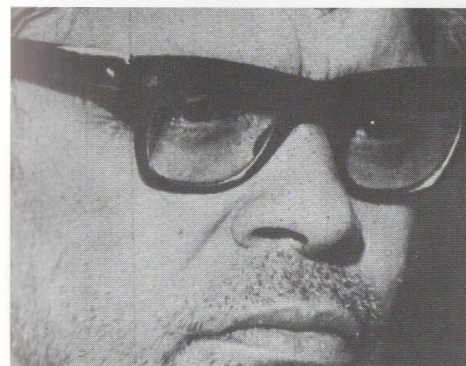
Adam Ganz, UK 1990, 10 minutes

A woman works nights, her husband works days. How can they meet despite this grind? From a story by Italo Calvino.

## Reason, Argument and Story

Ritwik Ghatak

India 1974, 120 minutes



This was the last film Ritwik Ghatak completed before his death at the age of fifty in 1974. His contemporary Satyajit Ray described him as "probably the most important film-maker India has ever produced".

'In *Jukti Takko Ar Gappo*, Nilkantha (played by Ghatak) an alienated Bengali intellectual is struggling to come to terms with the social impact of the war of liberation in Bangladesh. Caught up in the agrarian tensions created by the Naxalite movement — a Marxist guerilla group — in eastern India, he is a constitutionally ill-equipped figure: a drunk about to be reunited with his estranged wife; a man committed to radical social change who is not a Naxalite... In a series of impressionistic, fragmented episodes, Nilkantha, the pre-Partition intellectual, weighs up the options open to Bengalis.' — John Akomfrah

This screening complements the *Journeys of Indian Cinema* workshops, led by Anup Singh.

## Reservoir Dogs

Quentin Tarantino

US 1992, 100 minutes



Tarantino's first film arrives in Birmingham with rave reviews and controversy trailing in its wake. One of the most talked-about films at this year's Cannes festival, where it received a special screening, it's a gritty crime drama that tests the strong bonds of friendship and loyalty that develop between a group of criminals brought together to commit a major jewellery heist. After the crime has been committed and the unsuspecting robbers ambushed by police, it becomes evident to some of them that they have been set up. The story evolves into an exploration of the male psyche and a dissection of the criminal mind as the group tries to determine if there is a traitor in their midst.

What sets it above the run of the mill heist movie are Tarantino's unnerving and unerring sense of direction, and the strong ensemble playing from a cast including Harvey Keitel, surely one of the most underrated actors in Hollywood, Tim Roth and Michael Madsen. Keitel's commitment to the project was so strong that he is given a co-producing credit. Inspired by Stanley Kubrick's 1956 thriller *The Killing*, with a fractured, novelistic structure, *Reservoir Dogs* is one of the most interesting debut films of the year; Tarantino's juxtapositions of violence, musical soundtrack and black humour will remain in the mind long after the screening.

with

## Life's A Gas

Philip Davis, UK 1992, 11 minutes

Danny and Donald haven't left their caravan for weeks. They decide to eat, drink and smoke themselves to extinction.



## The Runner

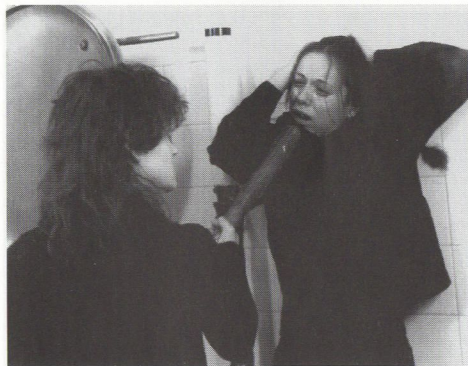
Amir Naderi  
Iran 1984, 94 minutes



*The Runner*, made in 1984, has the distinction of being the first-film from post revolutionary Iran to be garlanded with international awards. It is partly autobiographical in that Naderi was orphaned and had to survive on his wits. On its original release Pierre Hodgson wrote the following review in *Time Out*: "*The Runner* is an astonishing piece of film-making in which director Amir Naderi's harsh account of modern poverty supports passages of extravagant lyricism which never skid into sentimentality. Amiro (Majid Nirumand) is an illiterate, ten year old orphan living in a rusting tanker hulk, beached in a Persian Gulf shanty-town. The only colours in this sweltering, sub industrial world are relics of a bygone American age — cans of Coke and last year's magazines. Amiro dreams of a job on one of the ships anchored out in the Gulf. Life is a struggle, garbage-picking and peddling water just about pay for a water-melon diet. Bigger boys try to steal his empty bottles, a man snatches the block of ice he needs to cool the water he sells. Amiro learns to fight back. He's a runner, and he wants to run with the best of them. Young Nirumand gives a performance to make Rossellini weep; the soundtrack, a bizarre cocktail of jazz, silence and the sound of flames, is a joy. Compulsory viewing."

## Scrubbers

Mai Zetterling  
UK 1982, 93 minutes



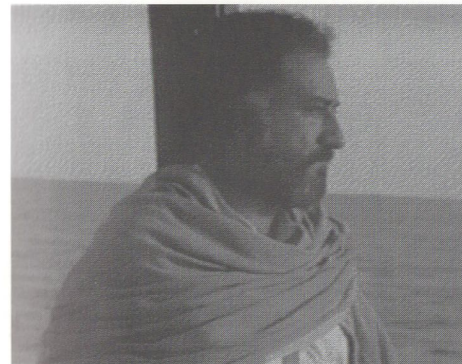
*Scrubbers* attracted a lot of controversy before it was even premiered, when producer Don Boyd insisted that the title, despite its pejorative associations, be retained. Whether or not the fifties B-movie connotations affected the way the film was perceived, this is an opportunity to re-evaluate one of the few British films of the eighties directed by a woman.

*Scrubbers* certainly suffered from constant comparisons with *Scum*, when in fact the two are very different in tone and approach. The central characters Carol and Annetta are sent to a secure girls Borstal after a previous escape, and the film charts their relationship with each other (Annetta blames Carol for her recapture and vows revenge), and with lovers, friends and enemies inside the claustrophobic environment. In spite of the violence and some nudity, this is not so much a shocking film as a salutary lesson on the futility of societal methods of dealing with "deviant" behaviour in women. There many familiar faces in the cast: Pam St Clement from *Eastenders*, Robbie Coltrane, Dawn Archibald, and the ubiquitous Miriam Margolyes.

Director Mai Zetterling will be in conversation with Derek Malcolm from the Guardian at the MGM Sunday 11th 7pm.

## The Ship Angelica

Mohammad Reza Bozorgnia  
Iran 1991, 110 minutes



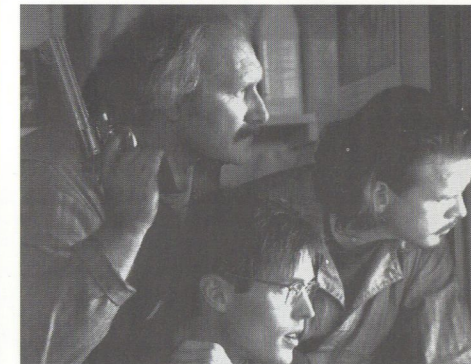
Towards the end of the Qajar dynasty and at a time of British supremacy in the Persian Gulf Ahmed Bretz, an adventurer, returns from Bombay on the same ship as the new British garrison commander. He has with him a map showing where the *Angelica*, a ship carrying ten chests of gold coins belonging to the British, sank.

Not having the money to launch an expedition, he approaches his father's old employer, the Governor of Shiraz, and offers him a cut to get the necessary capital. Part of the deal is that the Governor's son, along with some retainers, is taken on the expedition. Unbeknown to Bretz this son has been instructed to hijack the expedition once it is successful. This is definitely an adventure story with clear heroes and anti-heroes, yet its real venom is left for those willing to sell their country.

"History is replete with imperialistic intrusions and thus the film could easily lend itself to a political interpretation. Then there is the theme of man's search for gold which could be simply be enjoyed as a tale of sea adventure or be interpreted as a metaphor of man's perennial pursuit of illusory happiness". — Mohammad Reza Bozorgnia

## Simple Men

Hal Hartley  
UK, US 1992, 104 minutes



From the director of *Trust*, a big Festival hit last year, another iconoclastic journey into the American Dream. *Simple Men* is the story of two brothers, an idealistic college student and his petty criminal elder brother who has just been double-crossed by his girlfriend, who set off in search of their father, a former all American baseball player turned radical political activist, who's on the run. Along the way the brothers meet an incredible array of characters; cigarette smoking nuns, young nymphets, cops with existential angst and two very strong women. As someone philosophises — "There's no such thing as adventure and romance. There's only trouble and desire."

*Simple Men* retains all the hallmarks of Hartley's tragicomic vision and unique framing and cinematography, but there's a new maturity in the characterisation and the narrative.

"The film analyses the conventions of romance and courtship, confronting the preconceptions men have about women and themselves." — Hal Hartley

"It is very, very good and very, very funny" — Nick Roddick

with  
**Gargantuan**

John Smith, UK 1991, 1 minutes

A triple pun and an eulogy to amphibians.



## Spotswood

Mark Joffe

Australia 1991, 97 minutes



"Laconic' and 'deadpan' are words which have been used to describe this very funny movie starring Anthony Hopkins as Wallace, a time-and-motion expert who is called into Ball's Moccasin factory to rescue a long-failing operation. Since 1958 Mr. Ball has simply sold off land to pay his staff, who seem like characters out of a children's fairy tale, as the manufacture of moccasins (albeit wildly inefficient and outdated) is apparently almost secondary to engine repairs, gossip and the budding sexual desires of the young Carey. To Wallace, the answer is simple: sack the staff, and stop making moccasins. This fable of modern times, and the less-than-attractive human work experience and behaviour it demands, is, like most good comedy, essentially serious (the portrait of Wallace and his marriage is a poignant reminder of the sacrifices humanity makes at the altar of modern business), but the acute characterisations, ironic approach and steadfast refusal to play for laughs have ensured that *Spotswood* is a warm comedy for adults without a comma missing from the message. "—Sheila Whitaker, London Film Festival with

## The Midas Touch

Enric Folch, UK 1991, 10 minutes. b/w

A Brazilian comedy in which Archibald Scoggins, unhappy illustrator, acquires a fountain-pen with properties that liberate him from a drudge's life in a comic-book factory.

## Straight out of Brooklyn

Matty Rich

US 1991, 91 minutes



*Straight Out Of Brooklyn*, by nineteen-year-old Matty Rich, is a compassionate portrait of a black family living in a housing project in Red Hook. It depicts the cycle of oppression that claims a teenage boy, Dennis Brown. His tempestuous home life compels him to find a way of "getting straight out of Brooklyn".

Rich began the project when he was 17, initially financing it with credit cards and then taking it up on New York's WLIB radio. The result is an emotionally potent film with full-bodied performances from a cast of newcomers.

with

## We, The Ragamuffin

Julian Henriques, UK 1992, 26 minutes

A half-hour musical drama, the story of how an exceptional musician, Buckey Ranks, triumphs in the face of gun violence.

and

## Money Talks

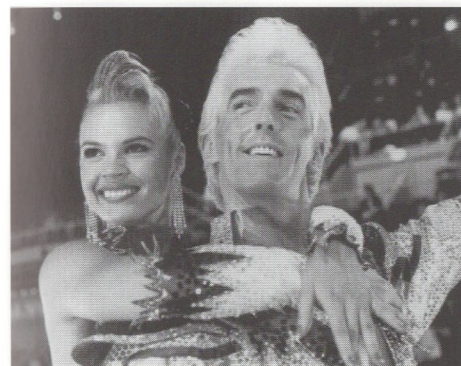
Alick Riley, UK, 1991, 10 minutes

*Money Talks* works the streets as a hustler whilst his younger brother stays at home bored. Circumstances, however, force him to make a choice.

## Strictly Ballroom

Baz Luhrmann

Australia 1992, 94 minutes



Every year one small budget independent film bursts through on the festival circuit and explodes into critical and financial success. These are the films that critics, buyers and cinephiles seek out at 3am screenings in empty cinemas. This year it's *Strictly Ballroom*. Rumour has it that the executives who bought it for UK distribution were dancing with joy down the Croisette at Cannes. Now is your chance to see what all the fuss is about...

The plot is simple: Scott Hastings, (Paul Mercurio) is a ballroom dancer who commits the cardinal sin of dancing his own steps and not those laid down by the all powerful Ballroom Dancing Federation. Dumped by his partner, all seems lost until ugly duckling Fran (Tara Morice) persuades him to give her a chance as his partner, and in spite of Dance Federation interference, Scott and Tara waltz triumphantly to success. It's classic Hollywood romantic comedy in form, and Luhrmann achieves the well-nigh impossible feat of carrying his audience, even the most hardened cynics, along on the tide of colour and joyful style.

"That the human spirit can triumph over repression, that the individual can win against the system, and that ultimately there is hope" is the director's message and the message of the film. *Come Dancing* will never be the same again.

This screening is sponsored by  
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## Sweet Emma, Dear Böbe

István Szabó

Hungary 1991, 90 minutes



After the international shenanigans of *Meeting Venus*, István Szabó has turned back to Budapest for his theme. But the experiences displayed in *Sweet Emma, Dear Böbe* are part of a common problem: how to cope when your position of relative prestige and influence is taken from you suddenly and cruelly. Emma and Böbe are country girls who have made good in Budapest by becoming teachers of the Russian language. After the Velvet Revolution, however, their services become unpopular overnight. They begin to learn and tutor English, teaching the next day what they themselves were told the night before. Emma also cleans houses, and Böbe resorts to picking up foreigners in bars for cash. Angry, bleak and convincing in its attention to detail, Szabó's film records the women's struggle for survival, self-respect and hard currency.



## Swoon

Tom Kalin

US 1992, 92 minutes. b/w



Tom Kalin's brilliant debut feature presents history as you've always dreamed it might be: with the personal, social and political perspectives all refracted through each other, and with a burning sense of the need to know and understand more, and better. We are in Chicago, 1924. Richard Loeb and Nathan Leopold are 18 year-old Jewish students with an interest in Nietzsche. Their sex-life together hinges on criminal acts; for each crime (an act of vandalism, arson, finally the arbitrary murder of an 8 year-old boy), there is a sexual favour. The murder gets them caught, tried and convicted (the case was later fictionalised in Hitchcock's *Rope* and Fleischer's *Compulsion*).

*Swoon* is not a politically correct re-reading of the case from a gay point of view, but an intense and glamorously queer enquiry into Leopold and Loeb: their family backgrounds, the cultural climate that shaped them, the way they planned and carried out their crimes, and, best of all, their respective erotic fantasies. Along the way, it demolishes all received opinion about the case, using seductive monochrome cinematography and razor sharp montages to see through all the clichés and short circuit the prejudices. It finds an orgasmic truth somewhere between the flutter of bird-wings and the sound of a whiplash. Let's misbehave. — Tony Rayns

with

## Now that it's Morning

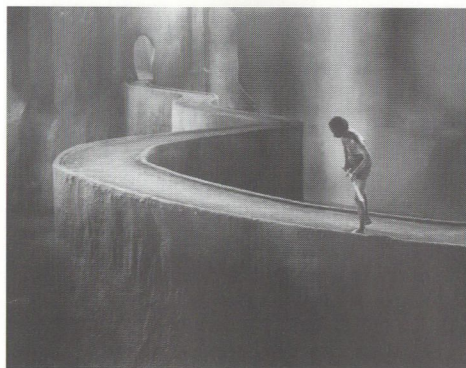
Neil Bartlett, UK 1992, 11 minutes

The story of Gerald, a 45 year-old man, and his relationship with Ian, a 15 year-old boy, during the course of Gerald's birthday celebrations.

## The Thief of Baghdad

Alexander Korda

UK 1940, 106 minutes

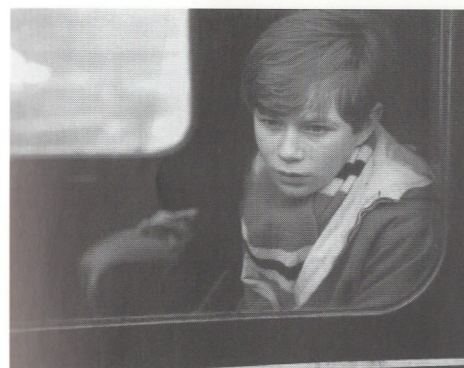


We are proud to present this superb restored print, supplied by the National Film Archive and Central Television from original Technicolor separations. Korda, who produced many notable films up to his death in 1956, was Hungarian-born but finally settled in London. He worked on *The Scarlet Pimpernel*, *The Four Feathers*, *Things to Come*, *Jungle Book* and *The Third Man*. *The Thief of Baghdad* tells a simple story of good versus evil, but with an enormous panoply of special effects painted on a wide canvas filled with action sequences, crowds and life. Nearly 140 effects shots of one kind or another were included, from travelling matte to hanging miniatures, model shots to back projection. All of these glow from the new print, whose restoration comes from the same team which triumphantly revived Korda's *Four Feathers*. Come to the MGM to see a sweeping fantasy on the big screen: Korda's desire was "to do with live actors what Walt Disney had done with drawings".

## This Boy's Story

John Roberts

UK 1992, 50 minutes



In what has proved to be a poor year for British cinema, this delightful short feature by two National Film School students comes as a very welcome sign of creative life and fully deserves its showcase screening in the Festival. It starts with the advantage of a simple yet resonant story which is contained within a clever and witty framing structure. A young man who is about to face the responsibilities of adulthood recalls an incident from his childhood when he and his younger brother embarked on a journey to Liverpool in the hope of seeing their hero, George Best, "the greatest footballer in the world". The film's success has to do with the skillful way in which it combines elements of reality (the grim environment, the dangers involved in the boys' journey) and fantasy (the dream of seeing one's idol on a big occasion). Excellent performances, evocative photography, and especially a rare ability to capture its young protagonists' subjective view of the world, make this a gem of a movie. — Peter Walsb

with

## Roadtrip

Nick Willing, UK 1992, 25 minutes

Spectacularly well shot in wide-screen, this is an amusing British road movie filled with bizarre characters and off-the-wall cinematic gags.

## Thunderheart

Michael Apted

US 1992, 118 minutes



Val Kilmer, shutting *The Doors* behind him, plays a young FBI agent, Ray Levoi: sharp, proud and ambitious. When a murder case arises on an Indian reserve in South Dakota, Levoi is deputised there from Washington, because the Feds think that his one-fourth part Native American ancestry will be a public relations asset in the case. He smarts at the prospect, but in the process of assisting the main agent on the case (played by Sam Shepard) he comes to believe that the principal suspect is being set up for the crime. Gradually, his conscience awakens and he finds himself defending Native Americans against the Bureau's mindset and system: but the closer he gets to discovering who he really is, the closer he gets to solving the case and the closer he gets to becoming the next bullet-ridden body.

with

## Ding Dong Bell

Phil Mulloy, UK 1991, 1 minute

An animated nursery rhyme, showing the police as malevolent children in their search for suspects.



## Tickets for the Zoo

Brian Crumlish  
UK 1994, 90 minutes



"Emulating the impact and urgency of ground-breaking productions like *Cathy Come Home*, *Tickets for the Zoo* dramatises the teenage homeless in Edinburgh with an unapologetic scream of truth that is set to move audiences to tears, anger and action. After many years in a children's home, orphans Carol and George face the challenge of making their own way in the world with an engaging mixture of hope and idealism. A continuous struggle to achieve their dreams in a society which comes to seem ever more indifferent to their ideals, sustains them through many testing situations and exacerbates their conflict with the cynical Pogo, the leader of a gang of young people who scavenge on the margins of society. Through an all-too-plausible series of incidents, the lives of the three young people come to seem irrevocably intertwined, leading to drastic changes in how the trio view the world, themselves and each other.

Building on their work in the documentary field, Cormorant Films have made the transition to drama with a heart-rending work that goes against the grain of currently received wisdom by firmly addressing the social ills of the day and leaving no doubt where the film-makers' sympathies lie." — *Edinburgh Film Festival*.

## Toto the Hero

Jaco Van Dormael  
Belgium 1991, 90 minutes



As part of our look at films developed with assistance from the European Script Fund, this is a welcome opportunity to screen *Toto the Hero*, the triumphal debut of Van Dormael and winner of the *Caméra d'Or*, the *Prix du Public*, and the *Prix de la Jeunesse* at Cannes 1991.

"*Toto* is a virtuoso juggling act that is by turns comic, frightening and very touching. Moving with startling ease between past and present, from fantasy to reality, the complex narrative is seen through the eyes of the angry Thomas. As an old man constricted by the regime of an old people's home, Thomas fantasises about killing his childhood neighbour Alfred Kant. Thomas has always believed that he and Alfred were switched at birth. He's also mad because his father disappeared whilst on a flying mission for Kant senior. So young Thomas dreams of himself as a legendary secret agent 'Toto the hero', dedicated to bringing the evil Kant to justice.

"The film's wonderful flights of fantasy co-exist with strong characterisations and a keen sense of how the subjective mind copes with life's tragedies. The young Thomas' relationship with his older strong-willed sister manages to be loving, erotic and fierce; and the portrayal of their brother, a Down's syndrome child, is handled with a respect and lack of affectation that are wholly admirable.

Overall this is a remarkable first feature, directed with the kind of imagination, technical skill and cheek that suggest Van Dormael is a major talent." — *Peter Walsb*

## Unlawful Entry

Jonathan Kaplan  
US 1992, 111 minutes



The new film from the director of *The Accused*, Jonathan Kaplan, is another example of Kaplan's rare (certainly in terms of Hollywood) ability to represent "real" people on screen as opposed to the technicolor fantasies of wealth and power. Michael (Kurt Russell) and Karen (Madeleine Stowe) are nice ordinary people, brought up to trust people, especially policemen, so after an armed robbery when they are visited by caring sensitive policeman Pete Davies (Ray Liotta) they feel they've made a true friend. Unfortunately, Pete's dissatisfaction with his job and his lousy wages begin to send him over the edge, and the Carrs with their good life are the obvious targets for his pathological rage.

The depth of characterisation is unusual for a suspense thriller, and Ray Liotta is one of the few actors capable of making an obsessive character both menacing and believable. Shot on real locations in Los Angeles, the film's tension is magnified by the gritty realism of the settings.

## Utz

George Sluizer  
UK, Germany, Italy 1994, 95 minutes



Based on Bruce Chatwin's novel, *Utz* was one of the most enjoyable films in competition in Berlin this year, winning a Silver Bear for Armin Mueller-Stahl as the eponymous hero, which makes its absence from cinemas here a sad loss. This may be your only chance to see the film on the big screen.

Baron Kaspar Joachim von Utz has devoted himself to a fragile passion: his collection of Meissen porcelain. Undeterred by the war or Stalinism he has acquired over 1,000 priceless figurines, hidden away from the State in the unassuming Prague apartment which he shares with his devoted housekeeper. New York porcelain dealer Marius Fischer is called to Prague by Dr Orlik, a mutual friend, (a superb portrayal by Paul Scofield) when Utz is taken ill. By the time Fischer arrives, Utz is dead and mysteriously the porcelain, sought by Fischer and State Museum, has vanished completely. To find the porcelain, Fischer tries to piece together the life of a man with two passions: delicate figurines and large opera divas.

*Utz* is a positive model of European co-production—shot in Prague and Hamburg with a Dutch director and an international cast, it manages to avoid the perils of the 'Europudding' with some fine ensemble playing, and a gentle surrealist vision. The film is another in our series of films whose development was aided by the European Script Fund.

with

## Spirit of Place

Oliver Harrison, UK 1992, 10 minutes

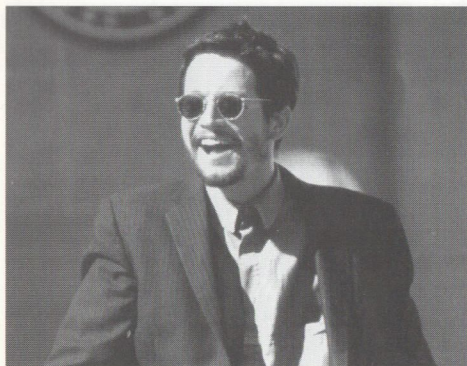
In one, carefully choreographed sequence, pictures animate, and a message is disclosed, as a camera searches a room for its Spirit of Place.



## The Waterdance

Neal Jimenez and Michael Steinberg

US 1992, 106 minutes



"Writer Neal Jimenez (*River's Edge*) makes a stunning directorial debut alongside Michael Steinberg with a singular drama which won the Audience Award and Screenwriting Award at the Sundance Film Festival. Based on Jimenez's own experience, the story centres on three men in a paraplegic ward. However, rather than affect the traditional sentimental approach, the material embraces tragedy and humour honestly and realistically. Joel Garcia (Eric Stoltz) is a writer crippled by a hiking accident. He is initially glib about his fate, which is reflected in the film's darkly ironic humour. While never self-pitying, the film details in unrelenting fashion the dilemma of the trio's physical limitations.

"The care in the storytelling can be logically attributed to its personal nature; but just as important is the direction whose use and knowledge of the medium puts more experienced filmmakers to shame. Stoltz, Wesley Snipes and William Forsythe have never been better on screen. They mould their performances into richly defined and complex personalities. — Leonard Klady, *Screen International*

with

## Higher Mathematics Made Fun

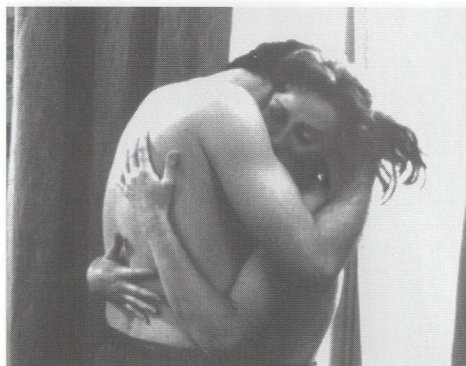
Andrew McCarthy, UK 1992, 13 minutes

Is it documentary, or is it fiction? With a piano and a catapult, some green-wellied gentlemen wreak havoc on one corner of the English countryside. Their attitude owes one part to *Horizon* and nine to the history of ballistics.

## Your Beating Heart

François Dupéron

France 1991, 100 minutes



Heralded by an absolutely intriguing and salacious advertising campaign in the French press on its release, this film is about a brief and sordid passion, a momentary flash of desire, which forces its two participants to question the way they conduct the rest of their lives. The man Yves, played by Thierry Fortineau, follows the woman, Mado (Dominique Faysse) from the Métro into a café, and their mutual desire leads them to a hotel nearby. They trade phone numbers, and soon begin to meet regularly. Mado is married, and although she still loves her husband, she cannot be sure which way satisfaction lies. The camerawork at the early, crucial sequence of the couple's meeting is reminiscent of Krzysztof Kieslowski's *Double Life of Véronique*, sullen, sombre and loaded with unspoken meanings. Similarly oblique, the Paris of the film is an unsettling, third-world capital: a territory which for the lovers is just an alien environment in which they must follow through their private obsessions.

with

## Poles

Martin Koscielniak, Belgium 1991, 3 minutes

*Man:* It's impossible to sum up the story in two minutes

*Death:* It's been a long time since I enjoyed myself like this.

# HAVE YOU SEEN THE NEW KRZYSZTOF KIESLOWSKI?

You may be a shade uncertain about the pronunciation but you know he's the film's director. But do you know the names of **the producer, cameraman, sound recordist, editor etc.?**

It's OK - we don't know them either, but we do know the importance of the contribution that each one of them has made to the final film.

We should do - it's our business.

The Midlands is home to a lot of talent and experience in making network TV dramas and documentaries, and if you know where to look for them, feature film producers, directors and Oscar winning cameramen.

**Waterside Productions** and **Waterside Sound Studios** are part of a parcel of companies settled in Brum that together provide all the facilities needed to set up and complete any type of quality production.

**Waterside Sound Studio's** speciality is in post-production sound - having a film and video dubbing suite, sound transfer for all formats and a huge effects and music library.

The facility - with its senior dubbing mixer Robin Ward - is, to put it bluntly, one of the best in the U.K.

**Waterside Production's** speciality i'm not so sure about, but they do have three 16mm film editing suites and an off-line (with Shotlister IV) and production offices for hire - and David Naden seems friendly enough (even useful sometimes) to anyone who needs help.

**And, of course, both companies offer very competitive rates.**



**Contact: Pam Stevens**  
**Waterside House, 46 Gas Street,**  
**Birmingham B1 2JT**  
**Tel: (021) 633 3545**  
**Fax: (021) 633 0480**





OUTSIDE the screenings of films in our cinema venues the Festival has always presented a range of film and video programmes, exhibitions and discussions around the city, in collaboration with other venues and organisations. This year we bring all these together in the *Outer Limits* programme, an opportunity to view, discuss, listen to and argue about films, videos, and our entire perception of the moving image.

## No Time for Flowers and An Economy of Signs

In conjunction with the Arts Council, the Museum and Art Gallery present films around the South Asian and South African experience, historical and contemporary, to coincide with photography exhibitions: *No Time for Flowers*: Photographs of Black South Africa by Vanley Burke and *An Economy of Signs*, Contemporary Indian Photography.

**Programme 1**  
*We Live Like This*: Deborah May 1991 56 minutes. A celebration of dance, poetry, theatre and music of South Africa's streets and backyards. *Have You Seen Drum* Recently: Jurgen Schadeburg 1990 77 minutes. A dynamic history of the South African Drum magazine in the 1950's. **Thursday 8 October** Museum and Art Gallery: Gallery 33 12.00-14.30

**Programme 2**  
*Memory Pictures*: Pratibha Parmar 1989 25 minutes A drama documentary that explores issues of Asian migration and identity through photography. *Aiya's Apples*, *Aisha's Eye*,

*Keith Khan* 1991 24 minutes. Through fables two women reflect on the South Asian experience in Britain. Followed by discussion with one of the directors tbc. **Friday 9 October** Gallery 33 Museum and Art Gallery: 12.30-14.00

## Arts Council Black Arts Videos

The Festival launches the new programmes made for the Black Arts Video Project: *Kanga*: Director: Ian Watts A colourful history of the East African cotton patterned kanga. *Memories in Mind*: Director: Shirley Thompson

The memories of four women trying to settle in Britain in the 50s and 60s. *P.S. We've got a new dog*: Director: Charles da Costa A portrayal of some aspects of Ghanaian life through the mind of a young boy in London. *Confusion*: Director: Hardial Rai Exploring the work of Kuljit Bhamra, a Bhangra music producer who creates new British Asian music.

**Friday 9th October** Mac Hexagon 7pm

## WEAVE at the Festival

**Radicals: Programme 1**  
*New Directions in American Avant-Garde Cinema*

A touring package assembled by the London Filmmakers Coop selected with the intention of introducing European audiences to the wealth of work produced by a new and emerging generation of American Filmmakers.

*Body Politics*: Intimate revelations, celebrations of sexuality, nightmare visions of the body combine to make this an explosive and controversial programme of the cinema of transgression. 97 minutes:

*Turner*, M.M. Serra; *Prefaces*: Annabel Child; *Razorhead*: Tom Chomont; *Two Marches*: Jim Hubbard; *Futility*: Greta Snider; *Sodom*: Luther Price; *The Deadman*: Peggy Ahwesh & Keith Sanborn. **Friday 9th October 9pm** Mac Hexagon

## History and Cultural Imagery

A day school to coincide with the *Economy of Signs* and *No Time for Flowers* exhibitions. In the one day programme, a group of scholars and professional photographers will consider the elusive contribution of the photographic image to our understanding of complex cultures undergoing rapid political and economic changes. Chaired by Sunil Gupta, photographer and organiser of *Economy of Signs* with Dr. Gerald Studdert-Kennedy, Yasmin

Alibhai-Brown, Dr Kevin Shillington, Monika Baker, Molefe Pheto, Karan Kapoor and Vanley Burke. **Saturday 10 October** 10.30am- 4.30pm Museum of Science and Industry, Newhall St B3 Advance enrolment is essential; apply to School of Continuing Studies, University of Birmingham, Edgbaston, Birmingham B15 2TT Tel: 021 414 5607/6/8. £8.00 (£6.00).

## Gift of Tradition

An exciting new video showing South Asian dance in Birmingham in all its range, colour and vibrancy. Premiere viewing by invitation only: for more information contact Piali Ray or Lyra Saldanha, SAMPAD at MAC: Tel: 021 440 4221 ext 206/273.

**Sunday 11th October** Mac Hexagon 7pm

## Gender Visions

A programme of videos from the Arts Council's collaboration with the BBC *Late Show* and Channel Four *Eleventh Hour* slots. Each film combines elements of fiction and documentary, fear and sexuality to fracture our rational sense of the world. *Un-fit*: Jo Pearson 1 min: an epileptic woman's fears and anxieties about pregnancy and abortion. *Stain*: Simon Pummell 1 min: A carnival dance of death by copulating skeletons *Pars Pro Toto*: Viet Lup 13 mins: Tenuous male sexuality subjected to stress by affirmative female demands. *A History of Disasters* with

*Marvels*: Andrew Stones 12 mins: A selected history of scientific rationalism is fractured by the occurrence of apocalyptic 'marvels'.

*Many Scars*: Sophie Outram 9 mins: Multiple Sclerosis represented by a lone passenger put onto a seemingly endless train ride.

*The Citadel*: Cordelia Swann 13 mins: The imaginary journey of a woman through a city of beauty and desolation.

Followed by discussion. **Tuesday 13 October** Ikon Gallery 6-7.30pm Admission Free.

## Queer Video

Screenings from some of the most challenging and provocative new gay and lesbian work produced on video, including extracts from *POUT*, the first open access video magazine for gays and lesbians; Tom Kalin's prizewinning tape *They are Lost to Vision Altogether*, and a selection from the polemical compilation *Flesh Histories*.

Followed by discussion. **Wednesday 14 October** Ikon Gallery 6-7.30pm Admission Free.

## Beyond the Screens: film, cyberpunk and cyber-feminism

Sadie Plant, author of *The Most Radical Gesture: the Situationist International in a Post Modern World*, draws on teknomusic, video, photography and cyber-genetic fiction to argue that the technologies and women desired and constructed by men could combine to prove fatal to patriarchy.

**Thursday 15 October** Ikon Gallery 6.30-8pm. Admission Free.

## Video Track

A chance to see the entire video track of film and videos made by artists in the region which will be on view throughout the festival at an intriguing range of city centre venues. A Centre Focus event in collaboration with the Festival.

**Friday 16 October** Ikon Gallery 6.30-9pm. Admission Free.

## WEAVE at the Festival

**Radicals: Programme 2:** *New Directions in American Avant Garde Cinema*.

*Personal Narratives*: New radical directions in Personal Cinema in a programme which includes Jennifer Montgomery's return to the scene of her rape and Nina Fonoroff's unnerving evocation of mental distress. Dan Eisenberg's re-filmed footage of occupied France during World War II has already acquired cult status. (82 minutes)

*Home Avenue*: Jennifer Montgomery; *Cycle*: Zeinabu Davis; *DHPG Mon Amour*: Carl George; *Department of the Interior*: Nina Fonoroff; *The Sleepers*: Mark Lapore. *Displaced Person*: Dan Eisenberg. **Friday 16th October** Mac Hexagon 9pm

Programme continues: **Light House** October 20, Nov 17 & 24 Mac Nov 13

## 'Red Skins', White Films

**Native Americans on Film**  
A day school presented by Ken Page, Senior Lecturer in Film and Cultural Studies at Wolverhampton University. Includes screenings of John Ford's *The Searchers* and Ralph Nelson's *Soldier Blue*. **Saturday 17 October** Library Theatre Chamberlain Square 10am. Admission; £5.00 Apply to: Commercial Unit, Birmingham Library Services, Central Library, Chamberlain Square B3 3HQ (Tel: 021 235 4387)

## EXHIBITIONS

### Cordially Yours - Lee Jaffe

Ikon Gallery presents the only opportunity to see the work of Californian artist Lee Jaffe in the UK. The nucleus of the exhibition is *The Harder They Come, The Harder They Fall*, a full-scale boxing ring complete with a soundtrack of the roaring crowd and the fighters' grunts and punches. *If Luck Don't Change* is a series of portraits of well-known blind blues musicians depicted on a background of handwriting which repeats the same phrase over and over. The music of these bluesmen is playing. **Ikon Gallery** 1st October - 12th November 1992

## No Time for Flowers Photographs of Black South Africa by Vanley Burke.

Drawn from the period shortly after the release of Nelson Mandela when Vanley Burke, a Birmingham based photographer was invited to spend six weeks in townships, squatter camps and cities in South Africa. A screen of news cutting will chronicle the story of anger, resistance and radical change.

Organised and toured by Walsall Museum and Art Gallery. **Birmingham Museums and Art Gallery** 19 August-15 October

## An Economy of Signs

**Contemporary Indian Photography**  
The exhibition presents the work of eight young Indian photographers of the generation born since Independence. Organised by The Photographers' Gallery. **Birmingham Museums and Art Gallery** 19 August-15 October

## 'Red Skins', White Films

**Native Americans on Film**  
Linking in with the Festival's Columbus theme, an exhibition on the portrayal of Native Americans in films, from the early silents to recent productions such as *Dances With Wolves*, *Black Robe* and two films screening in the festival *Incident at Oglala* and *Thunderheart*. This comprehensive and colourful dis-



play will examine how the Native American has been (mis)represented by Hollywood over the years.

Birmingham Library Services, Floor 3 Central Library Chamberlain Square. Admission Free. Runs throughout October and November.

### Shakespeare on Film

A selection of material from the world famous Birmingham Shakespeare library (housed in the Central Library) to coincide with the Festival screenings of Orson Welles' *Othello* and Christine Edzard's *As You Like It*.

Mac, Cannon Hill Park 8-17 October Admission Free.

### Be a Hollywood Star!

The camera is set up, the director is ready, the script is waiting. All that's needed is the star.....you!! Here's your chance to reenact a scene from a classic Hollywood movie.

Central Library, Chamberlain Square 10 October. Admission Free. For further information on any Library events contact Steve Haste at the Arts Languages and Literature Section, Central Library (Tel: 021 235 4227)

### Video Trail

Centre Focus See some of the best films and videos from Birmingham and the West Midlands made by independent producers, on view at an intriguing range of city centre

venues sites. Times and further details in *THE OUTER LIMITS* leaflet. *Ritual Transitions*: Jane Alderson: Screening at West Midlands Arts, Granville St.

*When the Going Gets Weird, the Weird Turn Pro*: Crash Video: Ronnie Scott's, Broad Street.

*Tea Dance*: Dominic Frank: Museum and Art Gallery.

*When I was a Little Girl*:

Khaled Hakim; Birmingham Library Visual Resources.

*Motive*: Hossein Mirshahi; Triangle Cinema.

*The Graduation*: Stephen Meecham; Rep Bar, Broad Street.

*Television made Me What I Am*: Ian Murphy:

Glassworks Broad Street.

*The Sweeper*: Ann Parouty: MAC Bar.

*Bitter Track*: Colin Pearce: Barclay's Bank Colmore Row.

*Many Happy Returns*: Ben Sampays; Central TV Reception, Broad St.

*The Unveiling*: Second Sight; Baskerville House Reception.

*Rush Hour*: Cathy Slim; Ikon Gallery Shop.

*Animation*: Studio 9; Rosie O'Briens, John Bright St.

*Videohead*: Alan

Wijgerden; Oasis

*Maydays and Rubbermugs*:

Brett Wilde; Goate

Gallery

*The Cult*: Depot Users.

James Brindley Pub,

Broad St.

### Festival for a Fairer World

Oxfam's *Festival for a Fairer World* coincides with its fiftieth anniversary.

Music, discussion events and films from Latin America illuminate issues

of the South. Events are taking place at Mac, Triangle and across the city, during the Festival period. Contact 021 384 2384 for further details or pick up a leaflet at either of the cinemas.

### Films on Central: Adaptations and Discoveries

Many films are adaptations of other media. In putting together this short season to coincide with the Festival, I have tried to provide a range of sources and styles in the hope that viewers will make new discoveries about films. — Cameron Slater, Central Television

#### Wuthering Heights

William Wyler, US 1939, 99 minutes. B/W

#### Friday 9th October

Classic telling of the tragic and doom-laden story of Cathy (Merle Oberon) and Heathcliff (Laurence Olivier). This is Olivier at his Hollywood best.

#### Don't Drink the Water

Howard Morris, USA 1969, 95 minutes

#### Saturday 10th October

From a play by Woody Allen, which tells the story of a family held prisoner in the country of Vulgaria from which they try to escape. Starring Jackie Gleason and Estelle Parsons.

#### A Month of Sundays

UK 1990, 93 minutes.

#### Sunday 11th October

Hume Cronyn and Vincent Gardenia star in this story of two old men in a retirement home. The original for the film was a West End play by Bob Larby.

### The Entertainer

Tony Richardson, UK 1960, 94 minutes

#### Monday 12th October

Olivier again, this time in the role of Archie Rice, from John Osborne's play of the same name. Screen debuts for Albert Finney, Alan Bates, and Olivier's wife-to-be Joan Plowright.

#### Raffles

Sam Wood, US 1940, 68 minutes

#### Tuesday 13th October

Created by E.W.

Hornung, in this 1940 version, David Niven plays the suave burglar who glides over social and legal barriers.

#### Desirée

Henry Kostar, US 1954, 105 minutes

#### Wednesday 14th

#### October

Marlon Brando as Bonaparte, Jean Simmons as his mistress and Merle Oberon as the Empress Josephine, from a novel by Annemarie Selinko.

#### Miss Julie

Robin Phillips, UK 1972, 90 minutes

#### Friday 16th October

A screen adaptation of the Royal Shakespeare Company's staging of Strindberg's play of forbidden passion. Helen Mirren plays the passionate Miss Julie.

#### Against All Odds

Taylor Hackford, US 1984, 116 minutes

#### Saturday 17th October

A double adaptation: started life as a novel by Geoffrey Homes called *Build My Gallows High*, turned into a classic Hollywood film noir called *Out of the Past*.

The present version was made in 1984, and stars Jeff Bridges, James Woods and Rachel Ward. Jane Greer returns to play the mother of the character she played in 1947.

### current issues and debates

Professor Stuart Hall, cultural critic

### Intelligent, stimulating and totally essential

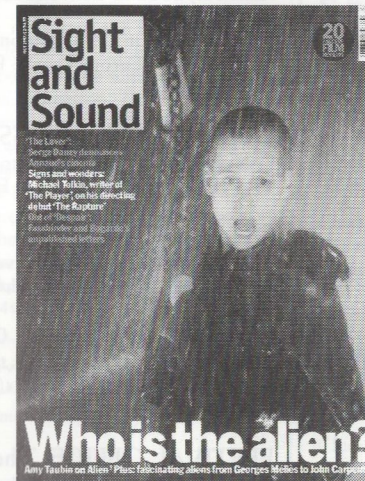
Philip Ridley, director of 'The Reflecting Skin' writer of 'The Krays'

I read 'Sight and Sound' because I love film. 'Sight and Sound' refreshes the parts that other film magazines haven't even heard of yet

Suzanne Moore, film critic and columnist

# Sight and Sound The Essential Take

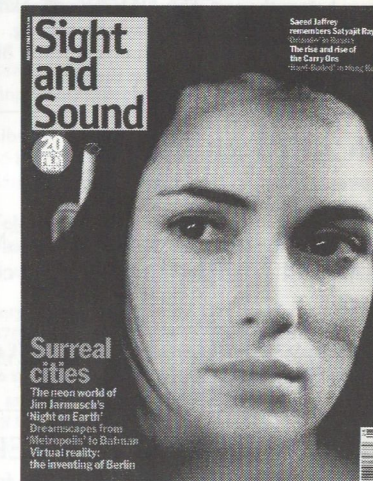
For subscription details please contact  
Aiysha Mansaram  
Sight and Sound  
British Film Institute  
21 Stephen Street  
London W1P 1PL  
071 255 1444



### October issue

out 22 September

- Marina Warner on beauties and beasts
- Spike Lee, Matty Rich and the new black nationalism
- The making of Orson Welles' *Othello*
- Martin Scorsese celebrates the genius of Michael Powell



### November issue

out 20 October

- Inventing America: Ridley Scott's 1492 and Michael Mann's *The Last of the Mohicans*
- Jeanette Winterson on animation and 'wayward girls and wicked women'
- The look of horror: the films of Freddie Francis



# Tickets & Venues

## HOW TO BUY TICKETS FOR SCREENINGS

Tickets will be on sale on the door at each venue. If you want to book in advance, do so through the Ticket Shop (021 643 2514), or the Library Ticket Shop, or the MAC (numbers and addresses are given below).

Festival Box Office sales will open on 11th September. Reservations can only be made with exchange of payment; all major credit cards are accepted. Postal bookings are accepted up to 48 hours before the screening. Telephone bookings are accepted up to 5pm on the day of screening.

Tickets not collected by 5pm on the day of screening will be held on the door at the venue.

## TICKET PRICES

Opening Film: £5.00  
Closing Film: £5.00

All other Festival Screenings at MGM, MAC and Triangle: £3.75 (£2.75 concessions)

MAC Hexagon Screenings: £2.50 (£1.50)

*Into the Night*: All-night programme: £6.00 (£4.00)

WEAVE Screenings: Apply to MAC Box Office only.

## SPECIAL BOOKING OFFER

Buy four film tickets together and get one free ticket to a screening of your choice (excludes Opening and Closing films).

## HOW TO BUY TICKETS FOR EVENTS

Unless otherwise stated tickets and information for events can be obtained from the Festival Office. Please note that cheques should be made payable to Birmingham International Film and Television Festival and that we cannot accept credit card bookings.

Independent Producers' Forum: £20.00 (£15.00)

Television Festival Weekend Conference: *Music on TV*. £50.00 (£35.00)

Third Cinema Focus Conference: *Cinema of Journeys* £8.00 (£3.00)

*Journeys of Indian Cinema*: £15.00 (£5.00)

Media Business Seminars: Free Admission by advance ticket only. Tickets available from Festival Office.

Centre Focus Conference: See Events listing.

Awards Dinner: £35.00. Apply to Festival Office.

Off the Record Talks: Apply to Festival Office.

Black Film Exhibition Discussion: Free, no ticket necessary.

Raymond Williams Memorial Lecture: Free; tickets through Box Offices.

Anne Heywood in Conversation: £3.75 (£2.75) through Box Office.

Mai Zetterling in Conversation (Guardian/BFI Europe event): £3.75 (£2.75); through Box Office

## DELEGATE FILM PASS

This gives you free admission to all films. £60.00 plus VAT (£70.50). Please apply to Festival Office.

## DELEGATE VIP PASS

This gives admittance to any event or film excluding the Awards Dinner. £100.00 plus VAT (£117.50).

## FESTIVAL HOTLINE: 021 766 5170

Phone this number for answers to all your questions about Festival films and events. (Film bookings cannot be made on this number).

## FESTIVAL OFFICE: The Bond, 180-182 Fazeley Street, Birmingham B5 5SE

Contact 021 766 6707; fax 021 766 7038; for administrative matters only.

## VENUES

The following places accept telephone, personal and postal bookings for advance sales for all Festival films:

TICKET SHOP BOX OFFICE: Ticket Shop and Tourist Information Centre. 2 City Arcade, Birmingham B2 4TX. Tel: 021 643 2514

Located near New Street and Corporation Street. Booking for all Festival Films. Open 9.30am to 5.30pm, Monday to Saturday.

# Tickets & Venues

THE LIBRARY TICKET SHOP, Central Library, Chamberlain Square, Birmingham B3 3HQ.  
021 236 5622. Open 9am - 7pm, Monday to Saturday.

mac is open 9am to 11.30pm, 7 days a week, for 362 days a year.

mac's main performance spaces are a 200 seat studio theatre, a 150 seat cinema, an outside arena, seating about 450 and an 80 seat small auditorium. In addition there are 2 dance studios and another for general rehearsals, a suite of music rehearsal rooms, 5 studios for the visual arts and crafts, 2 small galleries and 4 other exhibition spaces.

There is a bookshop, restaurant and bar and external courtyard, adjacent to the bar which is used for informal concerts and events in the summer.

The Theatre, Cinema, Reception, Ticket Office, Café and Bar are fully accessible for people in wheelchairs. There is limited access to the rest of the Centre's facilities. Permanent wheelchair spaces are provided in the Theatre (6) and the cinema (4).

Further spaces can be provided with advanced booking. The Cinema and the Theatre are fitted with induction loops for those with hearing difficulties.

mac Cannon Hill Park, Birmingham B12 9QH.

mac Bookings: 021 440 3838.



## SCREENING VENUES

The MGM will accept advance bookings only for films being shown there.

The MGM CINEMA, situated at the Arcadian, Ladywell Walk, is a nine screen cinema complex which opened in November 1991. Mixing traditional style, luxury auditoria and big screens, with the very latest in sound and projection technology, MGM Birmingham offers some of the best facilities in the country. An induction loop system is provided for people who are hard of hearing, also facilities for wheelchair users are available.  
MGM CINEMA, The Arcadian Centre, Ladywell Walk, Birmingham B5 4ST  
MGM bookings: 021 622 5551

The Triangle Cinema sells tickets on the door for its films:

THE TRIANGLE CINEMA is an art house venue situated just out of the city centre at Aston University,

celebrating fifteen years of programming this year. Its coffee-bar is open every evening and all weekend.

The one-screen, Dolby-equipped cinema has full and easy wheelchair access for a limited number of people: contact the House Manager in advance to reserve a place. One person to accompany a wheelchair user is offered a complimentary ticket for each screening.

The Triangle Cinema, Holt Street, Aston University B4 7ET

Triangle Information: 021 359 3979/4192

## EVENTS VENUES

BBC in the Midlands

021 414 8888

Broadcasting Centre, Pebble Mill Road, B5

Central Library

021 235 4511

Chamberlain Square, B3 3HQ

Central Television

021 643 9898

Central House, Broad Street, B1 2JP

Ikon Gallery

021 643 0708.

John Bright Street, B1 1BN

Museums and Art Gallery

021 235 2834

Chamberlain Square, B3 3DH

Museum of Science and Industry

021 236 1022

Newhall Street, B3 1RY

Peat House

KPMG Peat Marwick McLintock

021 236 1666

2, Cornwall Street, B3 2DL

Birmingham Repertory Theatre

021 236 4455

Broad Street, B1

Wragge & Co

021 233 1000

55, Colmore Row, B3 2AS



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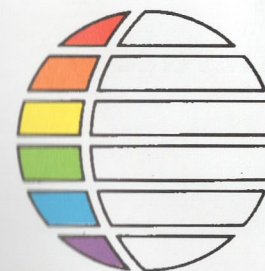
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